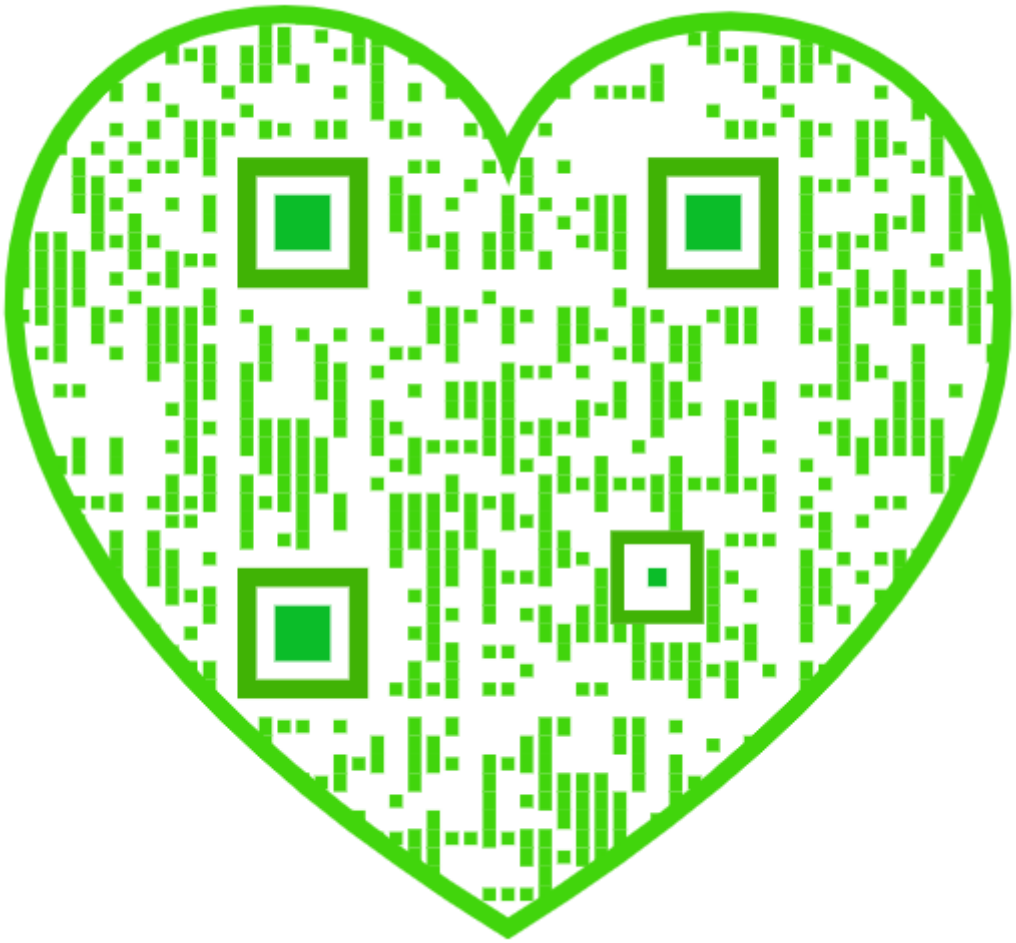
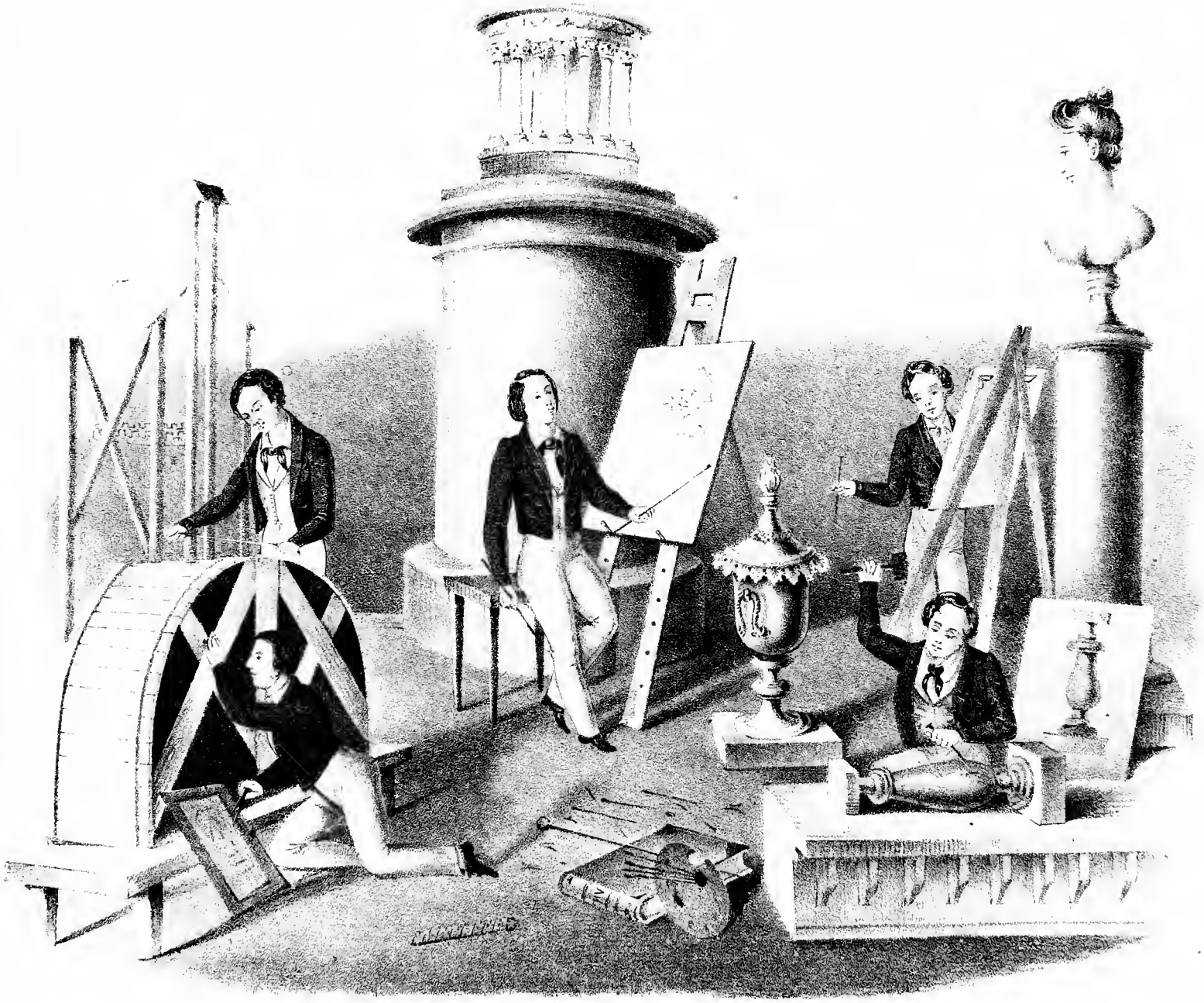
LIMITED
CIRCULATION

OXFORD
DRAWING BOOK.
100 PLATES.





THE

OXFORD DRAWING BOOK,

CONTAINING PROGRESSIVE INFORMATION IN

SKETCHING, DRAWING, AND COLORING

Landscape Scenery, Animals, and the Human Figure.

WITH A NEW METHOD OF PRACTICAL PERSPECTIVE.

BY NATHANIEL WHITTOCK,

TEACHER OF DRAWING AND PERSPECTIVE, AND LITHOGRAPHIST TO THE UNIVERSITY OF OXFORD.

ILLUSTRATED BY UPWARDS OF ONE HUNDRED LITHOGRAPHIC DRAWINGS, FROM REAL VIEWS, TAKEN EXPRESSLY FOR THIS WORK.

TO WHICH IS ADDED,

LESSONS IN FLOWER DRAWING,

A SERIES OF PLATES.

BY JAMES ANDREWS,

AUTHOR OF "LESSONS IN FLOWER PAINTING," ETC.

NEW YORK:

ROBERT B. COLLINS, 254 PEARL STREET.

1852.

KC

ADVERTISEMENT.

In preparing a new Edition of "The Oxford Drawing Book" for the press, the publisher has considered that the addition of lessons in drawing and painting Flowers would considerably enhance the value of the work. It already contains lessons in Landscapes, Architecture, Animals, and the Human figure, but none on this interesting branch of the art. He has therefore added eight plates, drawn on stone expressly for this edition, after designs by James Andrews, the well known author of the "Floral Gems," "Lessons in Flower painting," &c., making the work one of the most complete of its kind published in this country.

The directions on these additional lessons are necessarily brief: the pupil who has advanced thus far in this study, will need nothing but close attention to enable him soon to acquire facility of execution.

For the use of those who wish to study *painting in water colors* in connection with *drawing*, an edition of this work is prepared with *colored* plates.

254 Pearl street, July, 1851.

INTRODUCTION.

DRAWING has now become an essential part of genteel education, and its utility is universally acknowledged; the publication of a work, therefore, which professes to teach it in a style hitherto unattempted, will, it is presumed, be acceptable to all who desire to become proficients in this elegant art, and to obtain the power of delineating scenes from nature with taste and correctness.

Among the number of elementary Drawing Books now in circulation, I have never met with one that condescended to lead the learner step by step, in a plain familiar manner. It is not enough for a teacher to place a slight sketch before a pupil, and tell him to copy it; but the way in which he ought to commence, proceed, and finish, should be clearly pointed out, and the reason why different lines and touches produce a certain effect, demonstrated, particularly in the early lessons. The pupil then has a solid foundation to build on; every succeeding lesson becomes less irksome, and in a short time he is repaid the trouble of attending to little things, which at first appeared tedious, by the delight he experiences when he contemplates the creative power of his own hand, and the pleasure of those who view his productions.

Pictures will always be more pleasing, if, in addition to their inherent beauty, they are associated with historical recollection or local tradition; and the Author of this work has ever found the pupil more eager to copy drawings which represent subjects of which he has some previous knowledge, than an ideal composition, which he knows has no reality; this has induced him to make every lesson in this work a real view of some interesting object. It may be objected, that, by glancing at history and biography in a work like this, we

are mixing studies; and an inquiry may be made, of what importance can it be to the learner, if he is drawing an elm or an oak, where the trees are situated? I am quite sure, however, that every person who has a taste for drawing, would prefer a picture of the venerable oak in Ampthill Park, under which the pious Queen Catharine found shelter in her misfortunes, or the elm which crowns the top of Headington Hill, near Oxford, celebrated by the great Dr. Johnson, to any trees which fancy alone could produce.

It is impossible for any person to draw from nature correctly, without some knowledge of perspective; yet in most drawing books this essential of the art is totally neglected. In this work the theory and practice of perspective is detailed gradually, and as it is called for by the subject immediately before the learner's eye. By this means a succession of dry mathematical definitions are avoided, and the least pleasing, but most necessary part of the art of drawing, fixed in the mind without burdening the memory, or creating that disgust which most persons have experienced who have had to wade through the obsolete terms and scholastic technicalities to be found in most of the works on perspective.

I cannot give a better reason for making my lessons assume the form of letters, than by using the words of an eminent writer of the present day, when addressing his son: "I have adopted the epistolary form, that is, I write in the form of letters, for the sake of plainness, and at the same time for the sake of obtaining and securing your attention. We are naturally more attentive to that which is addressed to us, than we are to that which reaches our ear or our eye, as mere unpointed observation."

Most of the Landscape Scenery and Buildings introduced, are from drawings made for this work, many of them in or near the University of Oxford, which is so rich in picturesque and architectural beauty. In treat-

ing of the various styles of Grecian and Gothic Architecture, their distinguishing features are pointed out, to enable the student to determine the era of their invention, and the uses to which they may be properly applied in drawing plans for the erection of modern buildings. The Rustic Figures and Animals are from nature, or taken from the best productions of approved masters. The studies for the Human Figure are selected from the Elgin Marbles, the Pomfret Statues, and the finest specimens of Canova, Chauntry, and other modern masters.

That the work may be found useful to those who seek in a knowledge of the art of Drawing a source of rational and refined amusement, as well as to others whose present profession or future prospects may render it absolutely necessary, is the Author's sincere wish and confident expectation.

N. WHITTOCK.

Oxford, June 1st, 1825.

THE

OXFORD DRAWING BOOK.

LETTER I.

MY DEAR GEORGE AND ELIZA,

I shall commence my written instructions on the art of Drawing, by informing you that it is impossible to obtain proficiency in this delightful accomplishment, without great industry and regular application. The student in drawing can derive but little benefit from lessons given at irregular and distant intervals of time, as the knowledge gained thus in one lesson, is lost before it can be applied in another. I therefore advise you to devote an hour and a half, three days in the week, to this pursuit; it is not of much consequence what part of the day, but were it convenient, I should prefer the morning.

The only materials you will require for some time, are black-lead pencils of various degrees of hardness,* drawing paper, and India rubber. You will likewise find a middling sized portfolio very convenient, not only to keep your drawings in, but it is likewise much preferable to use as a desk; as the mill-board of which it is made, is not quite so hard as wood, and yet sufficiently hard to allow the pencil sharpness of touch. By placing books underneath it, you can give it the form of a desk, which may be raised or lowered to suit your convenience.

While drawing, the light should come from the left, that the shadow of your hand may not be thrown on the pencil. You must be careful to sit in an upright and easy position, keeping your body away from the edge of the table, as a constant pressure of the chest is not only prejudicial to health, but also gives an habitual awkwardness of attitude; while by keeping an erect position, your hand is quite at liberty, and your touch becomes firm and free.

Having made these preliminary remarks, we will now proceed to our first lesson:— Most persons who attempt to draw for the first time, make continued hard lines, like

* The pencils made by Brookman and Langdon are decidedly the best.

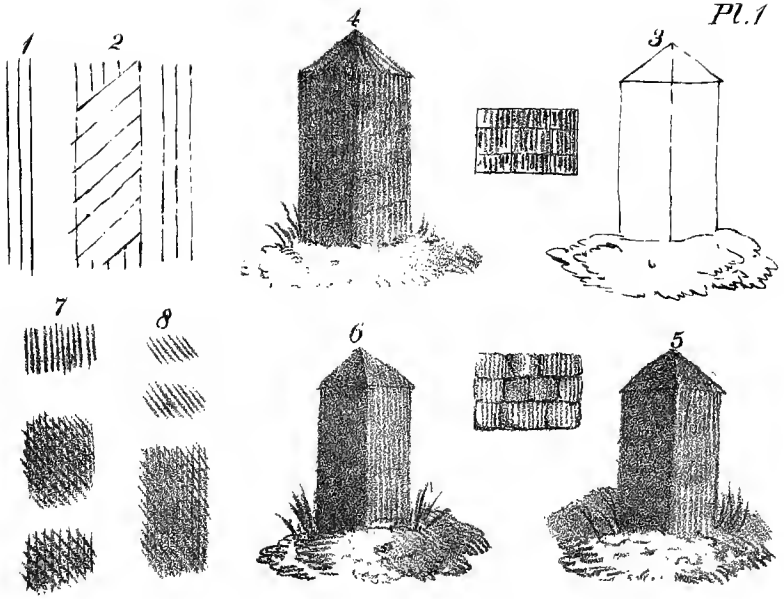
those you will find marked No. 1, Plate I. The consequence of this is, that they can never draw a perpendicular or horizontal line without the aid of a ruler, which must never be used in picturesque drawing. Nor will it be required, if the following simple rule is attended to: place one dot immediately above another, at any distance you please, and draw a number of small dots or very short lines from one to the other. If you look at No. 2, in the same plate, you will see I have placed lines formed in this way, by the side of the others, and you cannot fail to observe the difference. Before you proceed farther, you must practise lines formed in this manner, on waste paper, till you can make a perpendicular line with tolerable certainty. You can then apply them in making the outline of the mile-stone, as represented in No. 3. You will find that, when making this drawing, we are supposed to be standing in such a position, as to see two sides of this stone; and in consequence, the line that forms the angle, or corner, will be nearest to the eye. This must always be drawn first. We will therefore begin with the middle line, and form it as I before pointed out, by placing a dot at the top and bottom, and drawing short broken lines from one to the other. If you observe the plate, the dots which were made first are left larger than the others. You will next place dots at equal distances from each other, and draw the two outside lines in the same way. If you then place a dot a little distance from the top of the first line, and draw short broken lines in a slanting

direction to the top of each of the upright lines, you will form the top of the stone. And when you have drawn lines from each of the dots at the bottom, you have formed the outside lines of the mile-stone. This in drawing is called making the outline, and you will for the future observe that I shall use that term instead of outside lines, which is used here purposely to point out and exemplify its meaning.

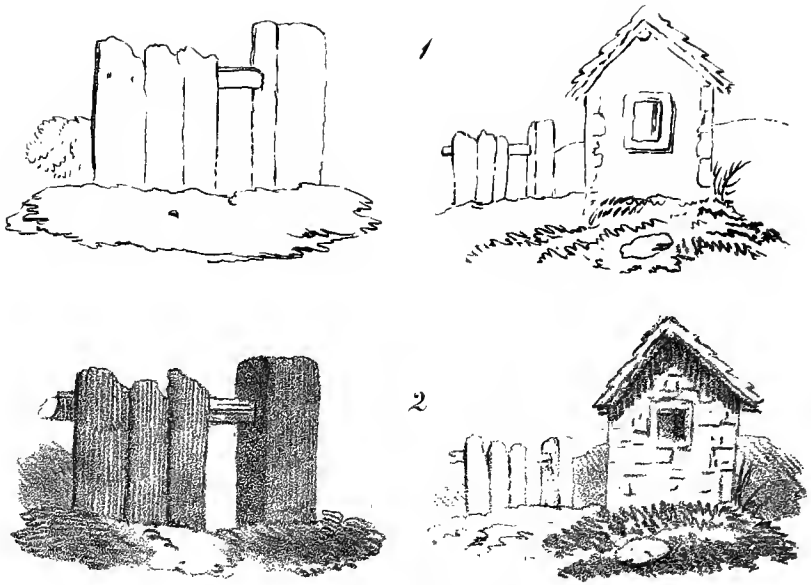
Having made the outline, we will proceed to put the mile-stone in shade. If you look at the next drawing of the same stone, No. 4, you will see that I have drawn a number of small lines all over it. The lines in the drawing seem to join each other, but this is quite accidental, as you will find if you look at the lines under No. 5; these are drawn with freedom, and as even as possible to each other, about a quarter of an inch long: with these lines the mile-stone is to be covered, placing one row under the other. Your first attempts at producing this shade with effect will perhaps be stiff and hard, but if you hold the pencil loosely, and as far as possible from the point, making each successive stroke with rapidity and freedom, you will soon learn to do it properly. This we will call the first shade; and now proceed to the third drawing of the same figure, No. 6.

You will perceive that the light comes on the front of the stone, and the side is in

Pl. 1



Pl. 2



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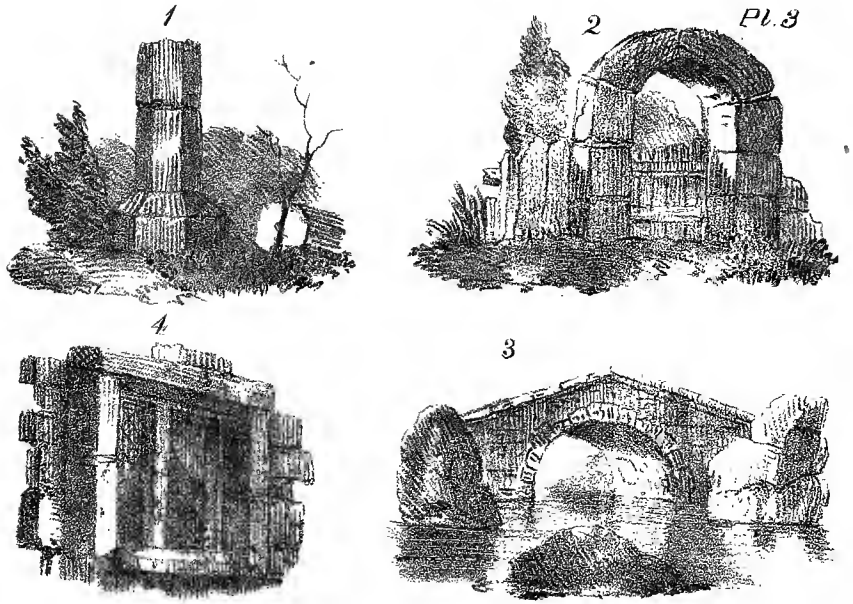
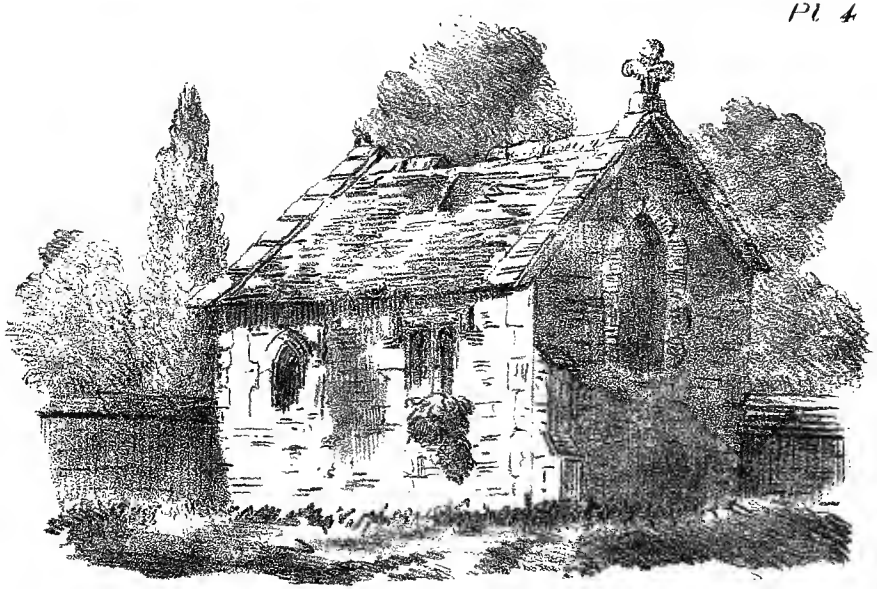


Pl. 4



darker shade; this is produced by drawing lines in a slanting direction over the first shade, letting one row of lines follow another as before. You will find an example of this shade under No. 7. I have purposely avoided writing anything about the outline of the ground till now, but this is formed by moving the pencil backward and forward, instead of up and down, taking care to lean harder as the pencil touches the dark side: the outline of the bank behind the stone must be touched lightly, and filled up with the slanting lines, as in No. 6.

Having made the outline of the mile-stone, and put on the first and second shades, we will finish it by making the outline on the dark side a little stronger. This is effected by going over it again, observing to mark the break in the stone; and now you will see the use of the line formed by dots instead of the hard line like No. 1, which would not have admitted of being broken as this does; but this will appear more clear to you presently. You have now only to mark the shadow which the stone throws on the ground; make the letters, and the first drawing is completed, as in No. 6.

The small drawings are intended to exemplify what I hinted at before, that is, the difference of effect which can be produced by the broken or dotted line, compared

with the hard line, No. 1. This is part of an old wall, and you will see if I had used the hard line, I could not have shown the broken parts, nor could I have marked the light or dark parts of the projecting stones.

We have now done with Plate I.; and if you turn to Plate II., you will perceive that I have made outlines and finished drawings of two small subjects for you to practise. The outline, as well as the light and shade, are to be formed as was directed in the mile-stone. The pales are all in the first shade, but care must be taken that the outline of each of them is made strongest on the dark side; the dark side of the large post is in the second shade. There is rather more ground in this drawing than in the former one, but you will find no difficulty in producing it, if you hold the pencil freely, and make the lines from right to left, bearing harder on the dark side.

No. 2, is the gable-end of a house, and if you observe the large dots, which are left purposely to show where I began to draw from, you will see that the outline is formed in the same manner as in the mile-stone. The outline of the paling and foreground is nearly a repetition of that in No. 1, and you will proceed as before directed. There is very little shade on the house; the shadow formed by the projection of the roof is

produced by using the first shade, only bearing rather strong on the pencil; the rushes in the foreground are made by pressing on the pencil when you begin the fine, and taking it off lightly toward the end, which of course leaves it thin and pointed. You must practice this sort of touch on waste paper, till you can do it freely, as you will soon find it of great service.

You will doubtless have occasion to make a number of outlines of the drawings contained in the first and second plates, and will therefore perfectly understand how to place your dots, and form the lines. I have introduced four small drawings, Plate III., without a separate outline; hoping that you will now be able to make them from the finished drawing. No. 1, is part of a broken cross: in the part standing upright three sides only are seen, but the broken part lying on the ground, shows that it has eight sides or angles; this is termed an octagon. In making the outline of this drawing, you will begin as before, with the part nearest to the eye, which in this case is the centre. After drawing the pedestal, or bottom stone on which the upright stones are placed, go on to the first range of the latter. Finish the outline of them before you begin the upper stones, taking care to keep the lines dotted, so that you may afterward form the broken parts. When the whole outline is completed, the stones in the

front must be slightly touched here and there with the first shade, and those at the sides finished with the second and third, as before directed.

No. 2 is a better drawing than any you have had to copy before, but, with the exception of the two curved stones that form the arch of the gateway, it is little more than a repetition of the pales in Plate II. and of the mile-stone in Plate I. In order to form the arch, you must place a dot exactly between the upright stones at the proper distance above them, and if you then draw a line a little bent, it will give you the under line of the arch; the upper line is formed in the same way, by placing the dots at a proper distance above this line.

The bridge, No. 3, is formed by placing a dot in the centre of the drawing, and making two others at equal distances from it rather lower; this will give the top or parapet of the bridge. The arch must be formed by making another dot exactly under the first, and placing two others on the sides, each at a proper distance from the top. From the centre dot draw a curved line to each of the side dots, and you will with a little practice produce the half circle which forms the arch of the bridge. The mountain in the background must be slightly shaded with slanting

lines, and the banks on both sides of the bridge covered with the first and second shades.

The window, No. 4, on this plate, is rather too heavy a drawing for you to attempt at present. I have placed it here that you may refer to it when the same window forms part of a drawing which will come under our notice in a few more lessons.

I think when you have practised the subjects now sent, two or three times over, you will perfectly understand how to commence a drawing, by placing points or dots at proper distances, as well as to form free broken lines, and the first and second shades. This is acquiring a great deal for the first lesson, and though you may think that I have repeated the same instructions several times, you must recollect that it has been my aim to impress on your mind what might otherwise appear of little importance, and I would much rather incur the censure of saying too much, than run the slightest risk of not making the instruction I wish to convey perfectly clear to your understanding.

Trusting that this has been done, I shall conclude the first lesson; and in a short

time you will receive another, accompanied with a view of some interesting subject, drawn on purpose for you to copy, by your faithful friend,

N. WHITTOCK.

LETTER II.

With this letter you will receive a drawing (Plate IV.) of the remains of the chapter house belonging to the nunnery at Godstowe, which is famous as the spot where Rosamond Clifford (better known by the name of Fair Rosamond) was buried.

This nunnery was formerly of considerable importance; it was founded by a lady of Winchester, toward the latter end of the reign of Henry I., in the year 1129; but was afterwards greatly enlarged and ornamented with a beautiful tower. The society was dissolved at the reformation; but the building sustained little damage till the time of the civil war, in the reign of Charles I., when, being converted into barracks for the royal army, it was accidentally destroyed by fire.

The tower, and great part of the walls, were standing within the last century; and I shall at a future opportunity send you a drawing of the ruins as they appeared in the reign of George II., taken from a sketch now in the Ashmolean Museum. The drawing now sent is all that remains at present. Godstowe is about two miles from Oxford, and few antiquarians visit the university without viewing this secluded spot. Having slightly glanced at the history of Godstowe, we will proceed to the drawing. You must commence, as I before informed you, by drawing the line nearest the eye, which of course must be the corner of the building; making dots first, so that you may be certain of having it in the proper place, and quite upright. You will observe that the line which forms the angle of the building, nearest the poplar tree, is not so long as the one drawn at first, as it reaches neither so low nor so high in the picture; and if you look at the line at the bottom of the building, you will find it runs up to it. I do not mean to explain the reason why the lines run in this way at present, but I wish you to observe that they do so, and you will soon discover the cause when I begin to treat on Perspective. Having formed the two upright lines, you must place a dot between them, to find the point of the roof; from this draw lines to the two upright lines, and you have the gable-end of the building; another line at the farthest side, with two more drawn horizontally, or nearly so, at the top and bottom of the building, and the outline is complete. I need hardly tell you, that the lines for the windows

must be done in the same manner, taking care that they are quite free and very faint, so that if you make three or four outlines on the same drawing before it is correct, you need not rub them out, as they will not be perceived when you put the building in shade: and remember, that the less use you make of the India rubber, the better, as it raises the surface of the paper, and spoils the drawing. Having finished the outline, which you must be very careful to make correct, as no after drawing can be good, unless it is so, you will proceed to cover with first shade nearly the whole building, beginning at the top, and leaving the light as you see it in the copy. You may now strengthen your first outline by going over it again, forming the edges and broken corners of the stones as you proceed. You must also mark the form of the windows more strongly, keeping them quite free, and by leaning hard on the pencil, give a sharp black touch or two in the dark parts. You will not find much difficulty with the windows in this drawing, as they are nearly filled up, but the lines are left sufficiently strong to mark their shape. You will see I have formed the stones as I proceeded with the second shade, not formal square blocks, but rough broken stones, as they will of course appear in an old dilapidated building, like this. I have used the same method in forming the stones on the light side, and you will observe that the thick black touches are always to be placed on the dark side. You will show your taste in drawing, by letting the lines of the first shade run in various directions,

so as to form different kinds and shapes of the stones. You will understand what I mean if you look at the large stones near the two small windows. I have introduced the outline of trees here, which you will form by holding the pencil quite free, and giving the fingers a circular motion at the same time. I cannot better describe it in words than by supposing you to be making a number of the letter *m* joined freely together; take care to make them free and light, and practice will soon give the right method. The ground is formed as before directed, and the stump of the tree in front must, like everything else, be first drawn very light, and afterward touched up with a blunt-pointed pencil, till it is darker than any other part of the drawing,

The foregoing directions, aided by your own judgment, will, I have no doubt, enable you to produce a good copy of the drawing of Godstowe, and we will now proceed to Plate V., which is a correct drawing of the remains of Beaumont Palace, Oxford.

This palace was built by Henry I., and was the birth-place of Richard I., who from his heroic achievements in Palestine, gained the title of Cœur-de-Lion, or lion hearted.

In drawing this ruin, you must commence as before, by making a perpendicular line at the angle nearest the eye, and then carefully sketch the outline of the whole: form the arches that are seen on the dark side, as before directed in drawing Godstowe; the broken stones must be produced by the first shade, and effect given them by spirited touches on the dark side. This drawing being intended as practice in the instruction previously given, I shall forbear entering more into detail. Should you find yourself at a loss, you must have recourse to a careful perusal of my former letter.

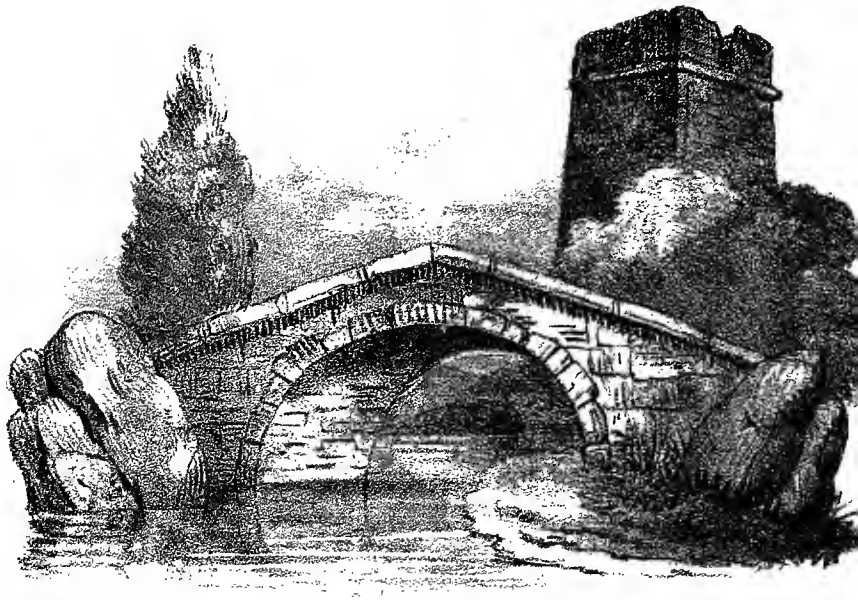
The next drawing, Plate VI., is the Tower of Oxford Castle, seen behind one of the small bridges thrown over the canal.

Oxford Castle was erected in the reign of William the Conqueror, to keep the inhabitants of Oxford in subjection. It was of great strength, and surrounded by a moat. Within the walls was a church, dedicated to St. George.

Many interesting events are recorded in history as having taken place in this castle. In the reign of Stephen, the Empress Maud took refuge here, and was closely besieged by the king in person, who swore a solemn oath that he would not raise the

Pl. 5

Pl. 6



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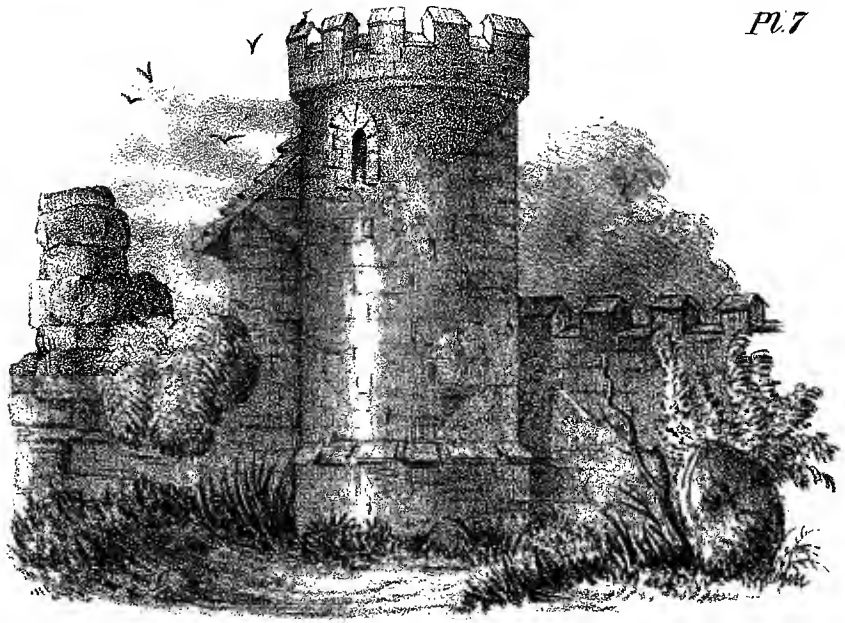
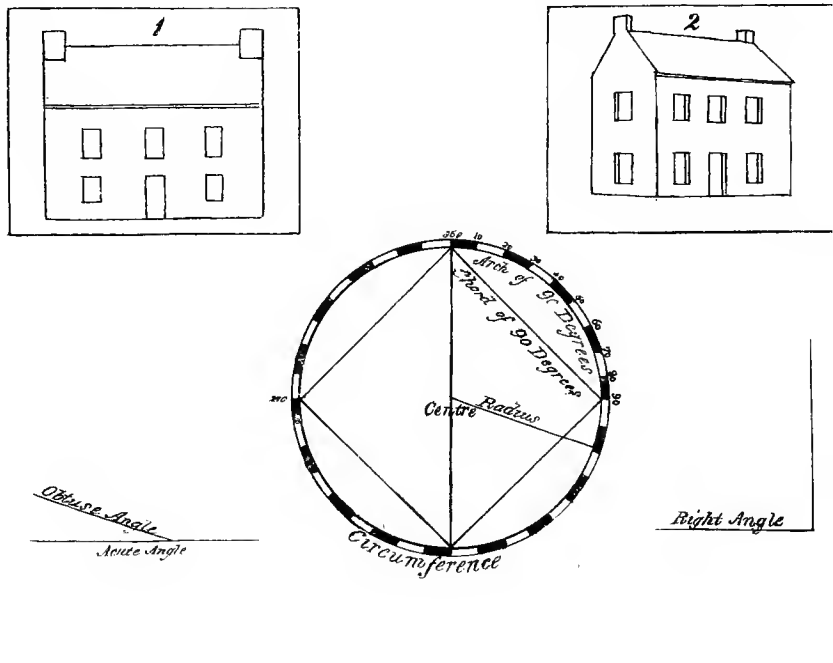


Pl. 8



siege till he had taken the empress prisoner. But such was the strength of the castle, that it defied his utmost efforts for more than three months; at the end of that time, the garrison being reduced to the utmost extremity by famine and incessant fatigue, the empress determined to effect her escape. The river being frozen over, and the ground covered with snow, she dressed herself and three attendants in white, and issuing silently about midnight, from a postern of the castle, crossed the river, and creeping along on the snow, passed all the enemies' sentinels in safety. She travelled on foot to Abingdon, and reached Wallingford on horseback before daylight. The garrison surrendered the castle to Stephen the morning after her departure.

The tower represented in this drawing, is all that remains of the original buildings; on the site is now erected the country jail, in the Gothic style of building, and it is still called Oxford Castle.

In commencing this drawing, I should advise you to mark the centre of the parapet of the bridge, first making a slight outline of the arch and the banks before you begin the tower. When you have done this, make the outline of the angle of the tower nearest the bridge. You will observe in this building that the outline is not perpendicular; as the tower tapers toward the top, the outline of course leans a little.

You must be particular in making the outline of the angle higher than the two outside lines. To you this may appear singular, as you are aware that the walls are nearly the same height. I cannot explain the cause of this till I write to you on perspective; till then you must be content to copy what you see in the drawing, and let the outline run as like it as you can. Having made a correct and free outline, draw the first shade (making the lines light and close together) over the whole of the tower, then go over the dark side with the second shade. The outline previously made of the loop-holes and the window, will show through both shades, and must now be made darker, yet still taking care that none of your touches are so dark or so thick as those you will afterward use in the bridge; as the tower is supposed to be at some distance from the bridge, and it is only by not letting either the light or the shade appear so strong as they do in the foreground, that you can make the distant objects recede.

Having finished the tower, mark the outline of the trees, taking care to give your hand that circular motion I before directed; fill up the outline of the trees with short lines of the second shade, a little darker than those used on the tower, because they are nearer to the eye. The outline of the bridge must now be made darker; and here you may make black free touches, as the darker this appears, the more it will come

forward; be careful not to make the projecting stones that go around the arch stiff and formal, and be sure to keep the dark touches on the side that is in shade; make the outline of the reflection of the arch in the water lighter than the arch itself. The water is formed by free lines even with the bottom line of the picture. The dark reflection in the water must be made by passing over once or twice, till you get the tint required. The cloud that floats near the tower, is produced by drawing the pencil lightly backward and forward till you have got the shape without any previous outline, as that would make it appear hard, and destroy the aerial effect which clouds should always possess.

This drawing will require all your attention, and I hope will receive it. I shall conclude this letter by a few remarks on Plate VII. I have hitherto confined myself to angular buildings, but many of the most picturesque are circular. The drawing of a postern in the city wall, near the old gate, called Bocardo, is of this character. This spot is calculated to excite melancholy feelings in the beholder, as it was from the small loop hole you see near the top, that Archbishop Cranmer was forced to behold his learned and venerable brethren, Bishops Ridley and Latimer, perish in the flames, which were but a prelude to his own destruction. In contemplating the death of these reverend martyrs, a feeling of joy, that bigotry and intolerance have long since

fled from our happy isle, mingles with our sorrow for the past, and raises that emotion in our minds which may be termed pleasing melancholy. Indeed it is this emotion that constitutes the enjoyment we derive from viewing drawings of places which have been the scenes of remarkable events; and it is this association of ideas that renders the artist who can portray the scenes of other times, or the remains of them, of first-rate service to the community. You will, I am sure, forgive this digression, (which a view of this otherwise insignificant drawing has led me into,) when you know that it has been made in the hope of leading you on to a participation of such refined pleasure and mental gratification. It was this feeling which gave birth to those beautiful lines which Shakspeare, in the play of "As you like it," has put in the mouth of the banished duke: who finds

> "Tongues in trees, books in the running brooks,
> Sermons in stones, and good in everything."

In drawing this postern, you will make the two perpendicular lines first, then draw a faint line, curving it as you proceed from one to the other. On this line place the dots by which you mark where the short perpendicular lines which form the battlements, spring from; then proceed to form each battlement precisely in the same way you did the first drawing, (the mile-stone.) As circular drawings are rather difficult,

I have introduced an outline with all the requisite points marked. There is a shadow thrown on the wall by the circular projection, but you will see on the dark side of the postern a small space near the wall left rather lighter than the rest; this must by no means be omitted, as it is caused by the reflected light from the wall, and gives the postern the circular appearance which it could not have without it. I need scarcely repeat my former observations as to retouching the outline in the dark parts. You will observe that, though the wall is quite straight, one side of it is considerably higher than the other, and that the outline runs in a slanting direction. You must be content to make your drawing like the copy, without knowing the reason of this appearance, but the succeeding letters will, I hope, fully explain this also.

The subjects I have hitherto drawn, though they have been in perspective, yet as they have consisted of separate buildings with little variety of outline, they might be copied without any very glaring error; but you cannot proceed farther without being introduced to a knowledge of perspective, to which I have already had occasion to allude.

Architectural drawings are of two kinds, drawings of elevations, and drawings in perspective.

In drawing an elevation of a building, you are supposed to stand directly in front of it; all the lines are of equal length and breadth: nor can you see either of the sides. You will understand this by looking at No. 1, Plate VIII., which is an elevation; but if you could go toward the end of the house, you will see the front and one side; in this case all the lines would not be of an equal height, those nearest the eye being higher than those at a distance, which decrease in length as they recede from the view. In the drawing No. 2, the same building is in perspective. Having given you this idea of the difference between elevation and perspective, I shall in my next enter more fully on the latter.

N. WHITTOCK.

LETTER III.

In the present letter it is not intended to enter into the geometrical problems by which all that is advanced on the art of Perspective could be proved, but profiting by the exertions of those mathematicians who have clearly demonstrated the truth of the various propositions, we shall endeavour to render their labours practically useful. Yet there are certain terms and definitions of points, lines, and figures, with the meaning of which it is absolutely necessary to be acquainted, before we can apply them, or understand the terms used by writers, either on drawing or any other scientific subject.

We shall begin with figures. This term is not confined to the Arabic numerals which are used in arithmetic, but in this case applied to circles, squares, parallelograms, right angles, equilateral triangles, &c.; and we will now describe how several of those used in geometry or perspective are formed.

The circle, you are aware, is formed by placing one leg of the compasses on a point, and allowing the other leg to trace a line at an equal distance completely round it. The point on which you place the compasses is called the centre, the line formed round it the circumference; and a line drawn directly through the centre, dividing the circle into two equal parts, is called the diameter of the circle.

The circle once formed, let it be large or small, is supposed to be divided into 360 equal parts, called in admeasurement, degrees. Astronomers divide each degree into sixty minutes, and each minute into sixty seconds, but the first division into degrees is sufficient for our purpose. By looking at No. 3, Plate VIII., you will find that the circle is divided into degrees, and has a line drawn through it to show its diameter.

The circle divided into degrees, is of great use in describing angular figures, by dividing the degrees by the number of sides in the figure required. Thus a square or quadrangle has four sides, and the fourth of 360 is 90. In No. 3, you will find a line drawn from 360 to 90; this describes one side of the square. A line drawn from one part of the circle to another, is called a chord, and the space between the line and the circumference, an arc; both are measured by the number of degrees they contain. Thus the line drawn from 360 to 90, is a chord of 90 degrees, containing an arc of 90

degrees; draw three other chords of equal length, and the square is complete. In drawing, there are other methods of producing the figures formed by a circle, without troubling ourselves to calculate the degrees, but it is best to show you the use of these, and other terms used in describing the parts of a circle, as in admeasurement of any kind they are of constant recurrence.

A square may be formed by drawing two diameters of a circle, and drawing lines from each point, No. 2, Plate IX.

An equilateral triangle may be formed by placing one leg of the compasses in the centre of the circle, and the other on its circumference, then forming the arc described by the dotted lines, D, E, No. 2, Plate IX., this will give the length of one side of the angle; two other lines of equal length give the triangle.

By the circle, also, the pentagon, five sides and angles; the hexagon, six; the octagon, eight; and most other angular figures may be formed.

The base line is the line which bounds the bottom of the picture, and in landscape drawing is often termed the terrestrial or ground line.

The horizontal line is always parallel or even with the base line, and indicates in what part of the picture the representation of the natural horizon should appear: but as the beauty and correctness of any picture will greatly depend on a thorough knowledge of the principle of the horizontal line, four small drawings, introduced in Plate X., are designed to illustrate the remarks that follow on this subject. Although, in fact, the person taking the view can never form a part of the picture, and therefore should not appear in the drawing; yet I have been obliged in these views, by way of license, to introduce him, in order to render the subject intelligible.— If you stand on the sea-shore looking toward the ocean, in the extreme distance the sky and water appear to meet together, and the line formed by the termination of the view of the water is called the horizon. You will find that this line is always exactly the same height as your eye; this you can prove by holding a stick some distance from you, even with your eye, and it will completely hide the horizon from your view. Nor does it make any difference if you are lying on the ground, or standing on an eminence, the horizon will of course be higher or lower, but in all cases will be even with your eye.

In the drawing, No. 1, a sailor is seen looking toward the sea, the horizontal line is the height of his eye; ships and boats of various dimensions are seen; the sails

of most of them appear above the horizon, but the hulks of all of them below it; all that do not appear above the height of his eye are said to be below, and all that are higher, above the horizon.

In No. 2, a man is seated on a cliff, the horizon is still the height of his eye, but a glance will convince you that this is not so pleasing a picture as No. 1; the sails of the boat are entirely below the horizon, and the sky forms but a small part of the picture.

In No. 3, a man is seen sitting in a boat, the horizon is even with his eye, but the space between the ground line and the horizon is too confined; thus it follows, that of the three examples before us, No. 1, is the most worthy of following. That view will consequently be most pleasing which is taken in a standing position, and in that case the space between the horizon and the base line will generally occupy about one-third of your picture.

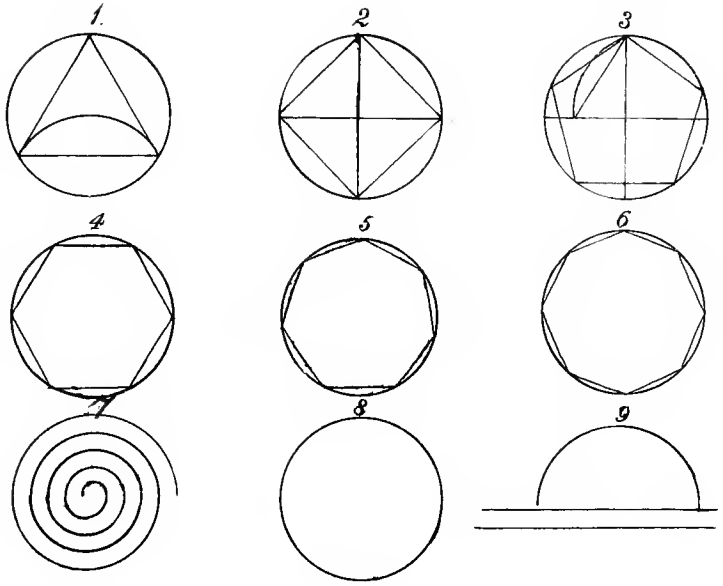
No. 4, is an inland horizon, and is introduced to show that the effect is the same as in the sea view: the only reason for selecting marine subjects for the three examples is, that the plane or surface of the sea is more regular than that of a landscape, and the horizon unobscured by objects rising above it.

Having, it is hoped, made you thoroughly acquainted with the use of the horizontal line, we must now proceed to the point of sight; this is the point or spot directly opposite to the eye, when looking at any object: and as the horizontal line is always even with the eye, of course the point of sight is in the horizontal line, and it is in this point that all the lines of the picture terminate.

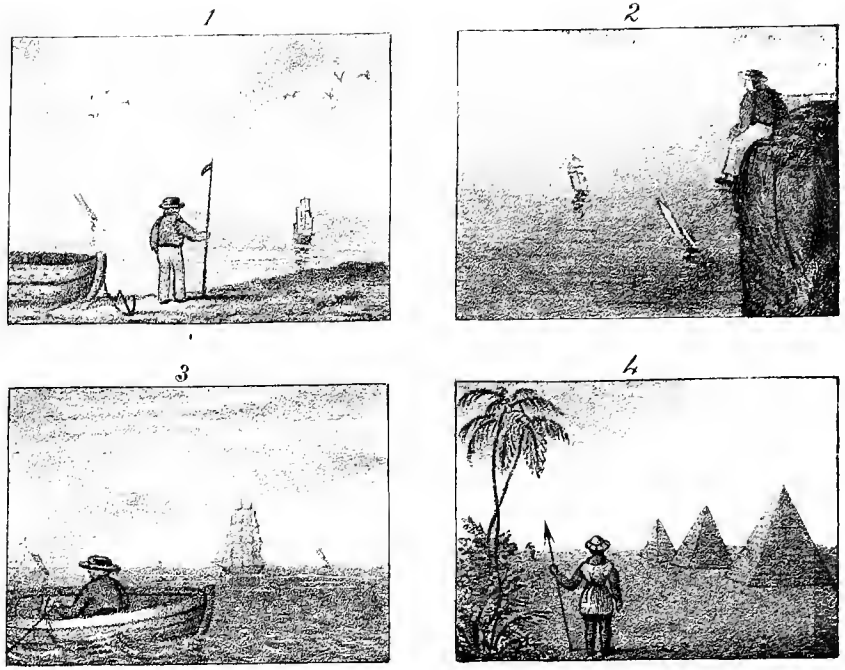
The diagrams in Plate XI. will enable you to understand the use of the point of sight, sufficiently for us to proceed with our picturesque drawings for a short time, as it is very desirable for you to become thoroughly conversant with the horizontal line and the point of sight before we proceed farther in the art of perspective.

In No. 1, a number of upright poles are seen: they are all standing on the same plain, and at an equal distance from each other. Common observation will convince you that the farther any object is from the eye, the smaller it appears, and thus the poles in the drawing gradually lessen as they recede from the view. The reason is, as before stated, that all the lines in the picture terminate in the point of sight, and therefore lines drawn from the top and bottom of the first pole to the point of sight in the horizon, will give the true height in perspective of the whole of them. And you now see why the base lines of the buildings slant upward, and the roofs and

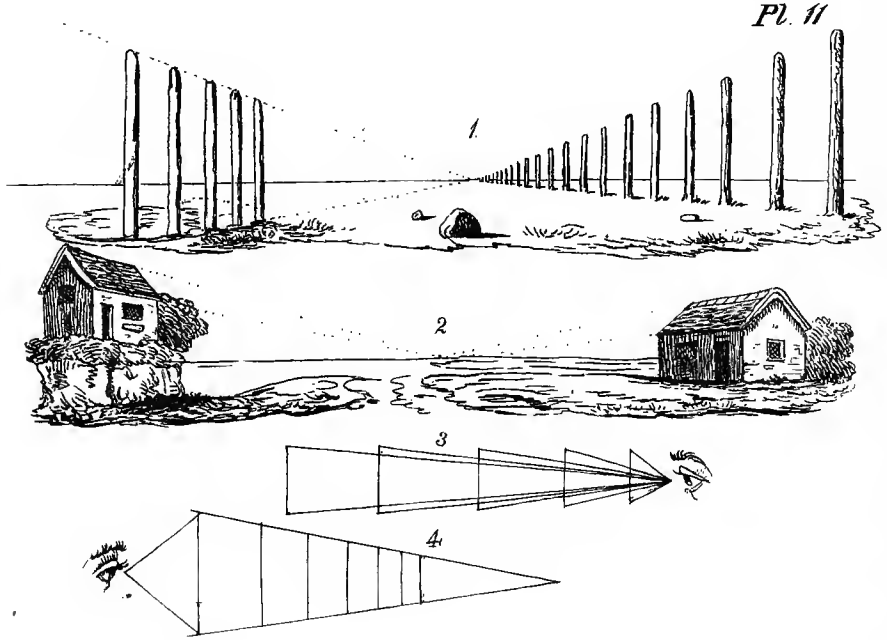
Pl. 9



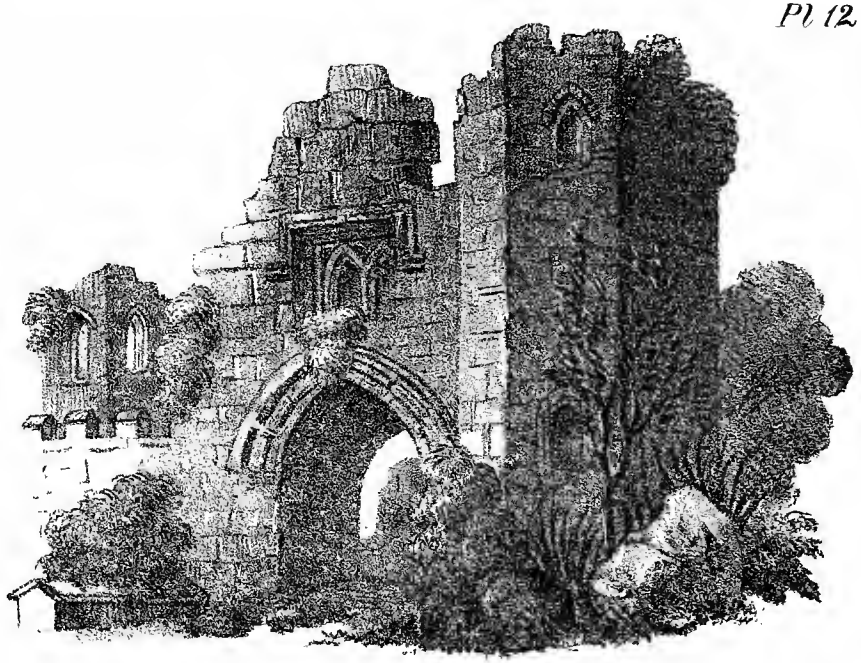
Pl. 10



Pl. 11



Pl. 12



Denbigh Castle

other lines above the door downward. All lines below the horizon, terminating in the point of sight, must incline upward, and those above the horizon downward.

In No. 2, I have drawn two cottages, one on the hill, the other on the plain, in order to show you that the lines of both terminate in the point of sight.

I will now explain the reason why all objects appear smaller as they recede from the eye. All objects appear large or small according to the angle at which they are seen. You will understand this by looking at No. 3: here you see the two lines formed by the rays from the top and bottom of the pole meet in the eye, and form the angle *a*, *b*, *c*; the rays from the next pole form the angle *d*, *e*, *f*, and so on for the rest; which, if they were continued far enough, would terminate in the point of sight, as in No. 4. Here the poles are continued to the point of sight, the angles appearing smaller the nearer they approach it.

I shall not enter farther into the art of perspective at present, but leave you to apply the foregoing rules to the drawings sent with them.

Plate XII. is a drawing of Denbigh Castle, North Wales.

Plate XIII. is a sketch of a village in Cumberland. You will find the horizontal line in this drawing on the distant edge of the lake, and the point of sight in the boat upon it; take great care to draw the lines correctly in perspective, at the same time not letting them appear hard. I have left the dotted lines in this drawing as your guide for the future.

Plate XIV. is a drawing of the remains of Oseney Abbey, near Oxford. Trifling as these ruins appear now, they once formed part of one of the most magnificent monastic establishments in the kingdom, which was erected in 1129. Anthony Wood, and from him Dr. Plot, in their Antiquities of Oxford, give a minute account of the origin of this celebrated building. This account I have sent you, as a curiosity in itself, and you will not fail to observe the degrading arts which the priesthood of that time had recourse to, to obtain its endowment; nor the equally degrading superstition by which the minds, even of the nobility, were enslaved, when such arts could effect their purpose.

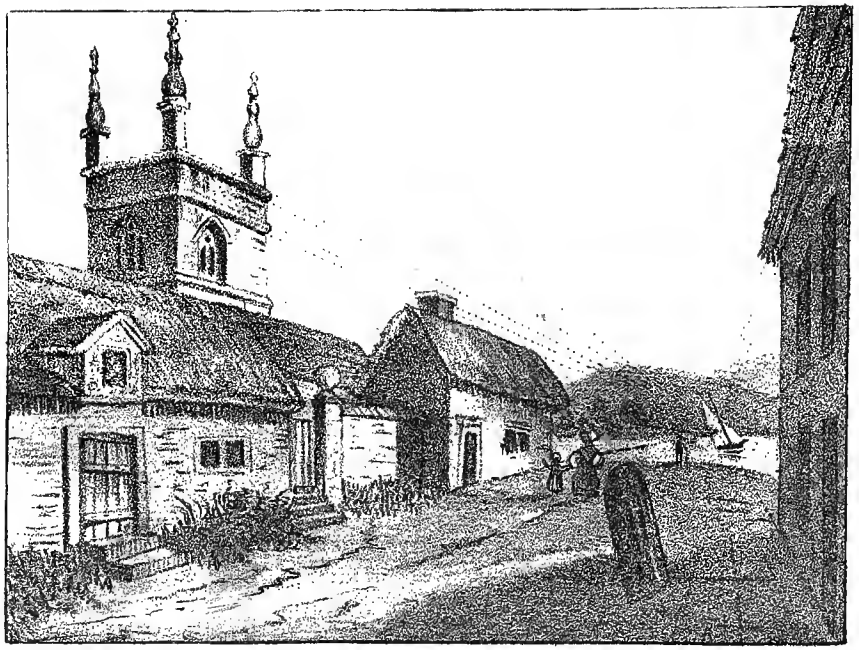
It appears that Dame Edith, the wife of Robert Doyly, used to solace herself, when she resided in Oxford Castle, by walking on the banks of the Isis under the stately elms which overshadowed them; and frequently observing the magpies gathered

together on a tree by the river-side, making a great chattering, as it were, at her, was induced to ask Rodolphus, a canon of St. Fridswid, her confessor, whom she had sent for to confer on this matter, the meaning of it. "Madam," says he, "these are not pies, but so many poor souls in purgatory, uttering in their way their complaints aloud to you, as knowing your extensive goodness of disposition and charity," and he humbly hoped, for the love of God, and the sake of her own soul, and the souls of posterity, she would do them some public good, as her husband's uncle had done, by building the church and college of St. George. "Is it so indeed?" said she; "I will do my best endeavors to bring these poor souls to rest." And relating the matter to her husband, "did prevail on him to begin this building where the pies had sat, thus delivering their complaints in the year before mentioned."

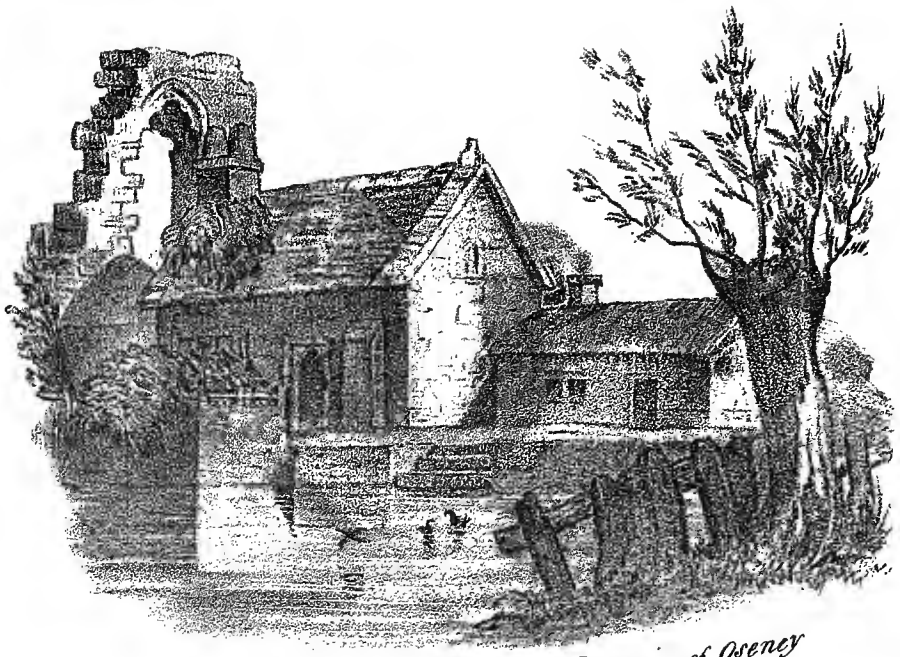
From this beginning, Oseney Abbey became one of the grandest in England, and the abbot sat as baron in parliament. At the dissolution of the monastic establishments, in the reign of Henry VIII., Oseney was converted into a cathedral church, and the county of Oxford was made a diocess; but on the disgrace of Cardinal Wolsey, Henry translated the cathedral church from Oseney to Christ Church College, and this, strictly speaking, (though it had been used long before,) gave the title of city to Oxford.

The remains of Oseney Abbey, now converted to a mill, will require no new direction relative to the drawing of the building. The outlines of the pollard willow must first be drawn faintly, till you have got the true shape of the tree, then cover the trunk with the second shade, pressing rather hard on the pencil; if you then, with a firm touch and a blunt-pointed dark pencil, let lines run all over it, curving them in the direction of the bend of the tree, and lastly, with the same pencil, make sharp touches on the dark side, across the lines made last, it will give roundness and spirit to the trunk. The small branches are formed in the same way you make touches for long grass or rushes, by pressing the pencil on the paper when you begin the line, and bringing it off sharp and light toward the end; the few leaves that are seen are formed in the same manner, but with a lighter touch. As this is a real view, I was obliged to introduce the tree, but am aware that it will be rather difficult for you to produce at first. I shall shortly send you instructions on drawing trees, which will enable you to form them with as much ease as you now produce buildings. Take care to let the reflection of the objects on the water appear transparent; this you can effect by drawing the outlines of the buildings, trees, &c., without putting them in shade, then filling up the whole of the remaining space of the river with the first shade, only letting the lines run in a horizontal direction; next let the building and trees be put in shade, the windows and other parts drawn, but take care they are not

Pl. 13

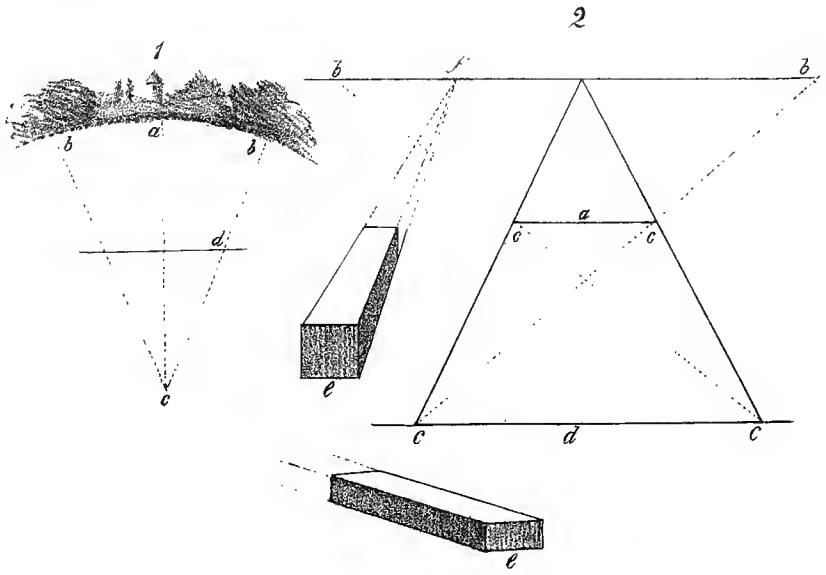


Pl. 14

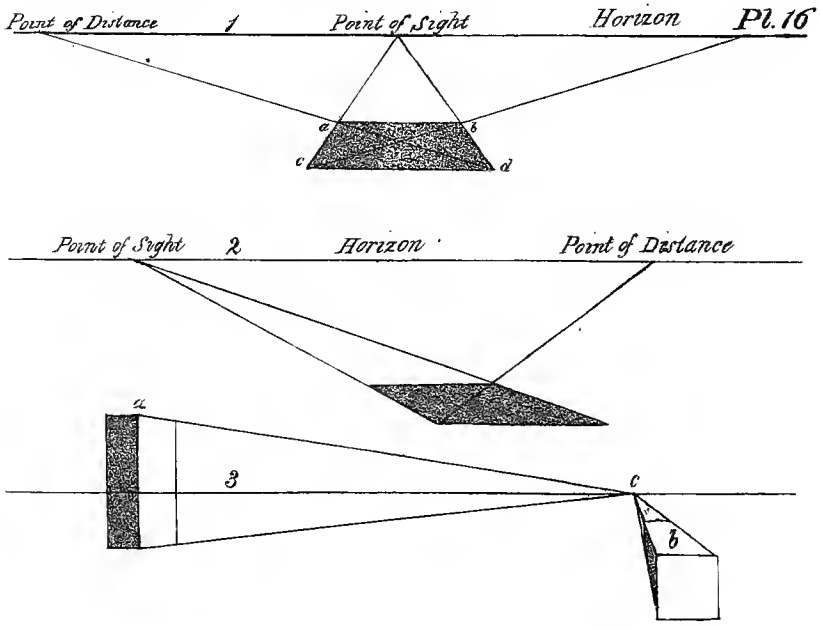


Remains of Oseney

Pl. 15



Pl. 16



formed with hard lines, nor yet so dark as the building itself. After you have done this, draw a few flowing lines at some distance apart, over the whole river, and the desired effect will be produced.

LETTER IV.

Having made you acquainted with the horizontal line and point of sight, I now proceed to the point of distance.

This point is the place where the spectator stands to take the view; and of course, as before mentioned, can never be seen in the picture. You must recollect that the eye cannot conveniently take in more rays than are included in a right angle: and for this reason, that the pupil being in the centre of the eye, does not well admit more than a quadrant of a circle, so that whatever rays exceed that portion, if

seen at all, only produce a dim confused effect. You will understand this by referring to No. 1, Plate XV.

C is the point of distance, or spot where the person stands to take the view; A is the point of sight in the horizon; *b b* are the points of distance on the horizontal line formed by the lines or rays from C. You will observe that all that comes within these lines may be seen distinctly, but if you wished to take in a greater extent of country, you could not do it from the same point of distance without turning the head, and thus having another point of sight, which would throw your whole drawing into confusion: but if you were to stand at a greater distance, the angle would be larger, and would take in more of the view; and the points *b b*, would in this case be a greater distance from the point of sight. This drawing will, it is hoped, show you why the points of distance are placed on the horizontal line: and we will now proceed to their use in perspective drawings.

In No. 2, Plate XV., *d* is the base line; and I wish to put a square in perspective, one side of which, *c c*, is measured on the base line; to effect this, I draw lines from *c c* to the point of sight *a;* and to determine how large the square would appear in perspective from *c c*, I have made dotted lines to *b b*, the points of distance: the

points where they intersect the lines drawn to the point of sight, will give the true size of the other three sides of the square.

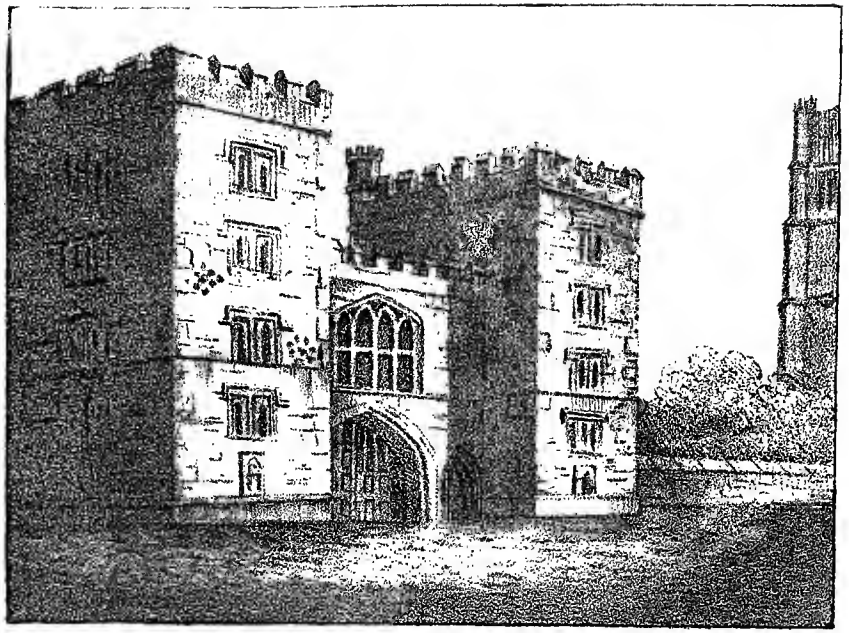
Accidental points are so called, because they are not drawn to the point of sight, or to the point of distance, but appear accidentally on the horizon, according to the situation of the object; thus *e* in the drawing before us, is a block of stone lying in such a position, that, though it must of course appear in perspective, it cannot be drawn either to the point of sight or of distance; its sides must, however, like those of all other objects, terminate in a point in the horizon; this would in the present case fall at *f*, which is, therefore, the accidental point of this object. *j* is another block; which can only be put in perspective by continuing the horizontal line a long way out of the picture, to show where the accidental point is to be found.

As I have briefly, but it is hoped satisfactorily explained the nature of most of the points and lines used in perspective drawings, we must proceed to a practical application of them. The next plate (XVI.) contains three figures, which you may vary at pleasure, till you are quite conversant with all the lines and points treated of in this and the former letter.

No. 1, is a small square viewed directly from the front, put in perspective. *c d*, shows one side of the square, and if we draw lines from *c* and *d* to the point of sight, they will give the sides *c a*, and *d b*; but we cannot obtain the remaining side without having recourse to the points of distance, which are here placed on the horizon, at equal distance from the point of sight. A line drawn from *c* or *d* to the point of distance, will intersect the lines drawn to the point of sight, and another line drawn from the points of intersection, parallel to the base line, will complete the square: this rule will answer for any square figure viewed from the front.

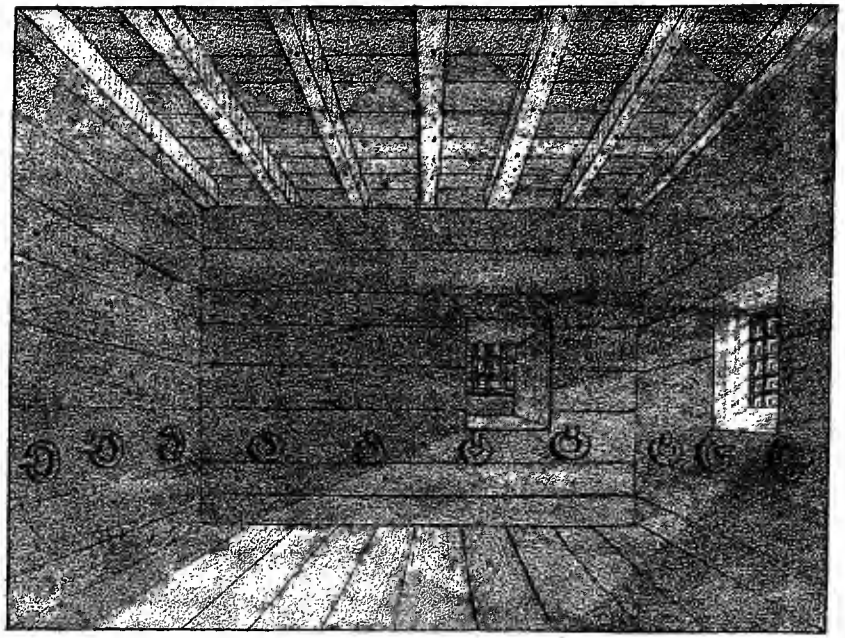
No. 2, shows the side or oblique view of the same object. In this position it presents two sides to the view; and the point of sight, instead of appearing in the middle of the horizon, as was the case in the front view, must be placed nearer the side of the picture. The real point of sight, you must recollect, is still in the centre of the horizontal line, but the position of the eye being greatly on one side of the object, the horizon is so much extended, that the whole of it cannot be given on the paper, and for the same reason, only one point of distance can be introduced. This figure is not lettered, because the process of putting this square in perspective is the same as in the preceding example.

Pl. 17



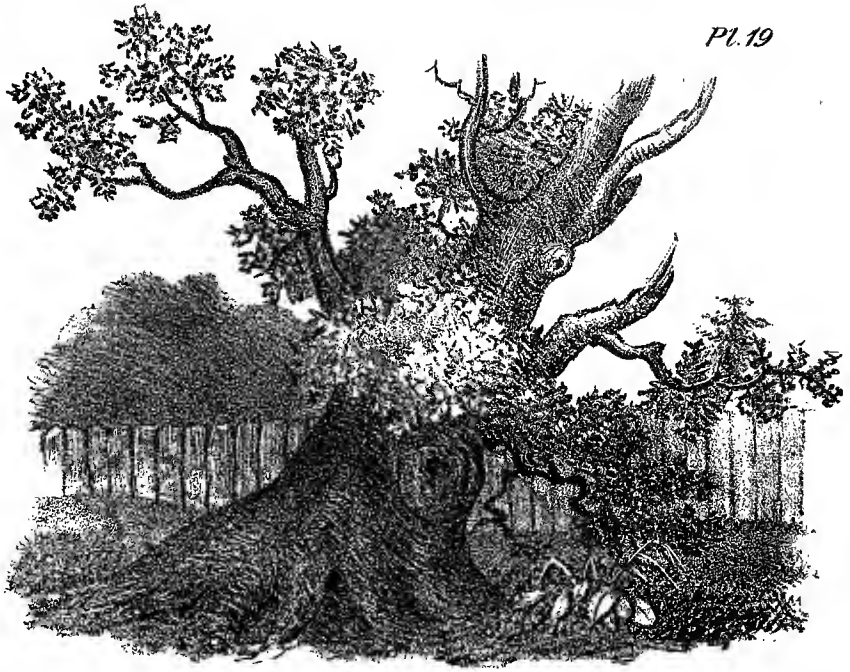
Lambeth Palace

Pl. 18

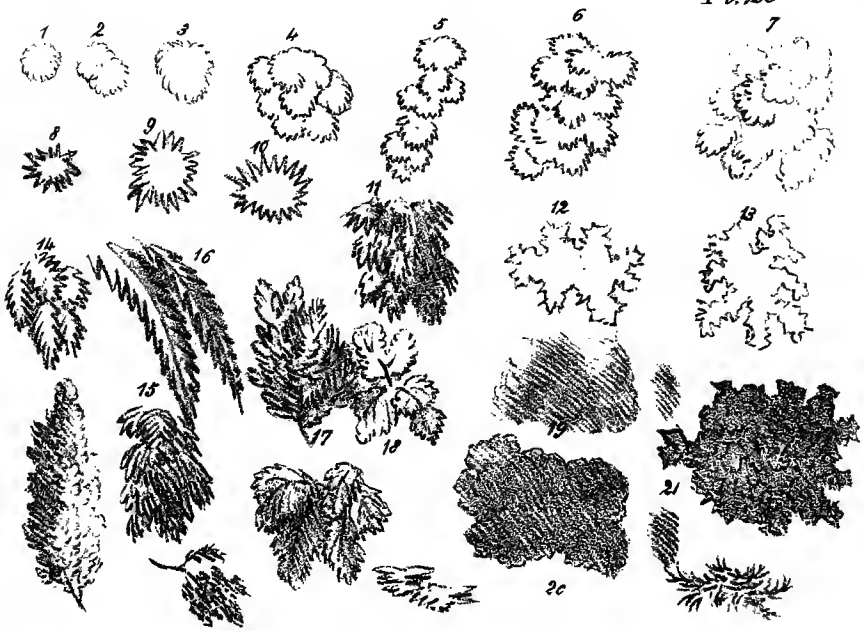


Lollard's Tower, Lambeth Palace

Pl. 19



Pl. 20



No. 3, contains two square blocks of stone, *a* and *b*; *a* is considerably above the horizon, *b* is below it. It has been shown before, that the horizon is always even with the eye, and *a* being so much above it, of course the top of the stone cannot be seen, as it is in *b*. Before you can draw these stones, it will be necessary for you to understand how to put elevations in perspective, but I do not wish to enter upon this, till you are quite able to form squares and other figures on the ground plain.

Plate XVII. is the entrance to Lambeth Palace. This gateway was built by Cardinal Pole, the last Catholic archbishop of Canterbury. This prelate, though he succeeded the Protestant martyr, Archbishop Cranmer, and was promoted to this office by the infamous Queen Mary, was esteemed a pious, humane, and liberal man, and greatly averse to the dreadful persecution of the Protestants, which, from his station, he appeared to sanction. The gateway forms the entrance to an extensive range of buildings, erected at various periods for the accommodation of the archbishops of Canterbury, who have in succession resided here for many centuries. You will find this one of the most distinct architectural drawings we have had. You will of course begin at the angle nearest the eye; the height of the figure will determine the horizon. I have drawn the perspective lines on the margin, as a guide for your making the draw-

ing on a large sheet of paper. Take care to keep the shadow of the object darker than the object itself; you will see what is meant, if you observe the shade thrown upon the gateway from the farthest tower. Be careful in making your dark spirited touches on the dark side of your outline, and observe the variety of touch on the brick and stone work.

Plate XVIII. is introduced in connexion with the preceding drawing, because it represents the interior of Lollard Tower, in Lambeth Palace. This building was the prison of the early reformers, who were converted from the errors that disgrace the church of Rome, by the arguments and writings of Wickliff; those converts were in derision called Lollards, and the scene of their confinement retains the name. It is a small dark room, measuring only twelve feet by nine, formed with thick oak planks studded with iron; the rings and staples to which the unfortunate prisoners were chained, still remain.

This room is an excellent subject for showing the lines running on all sides to one point of sight; this point, by applying your rule, you will find in a large spot upon the edge of the board in which the rings are inserted, near the centre of the picture; the double line in the margin shows the horizontal line.

The last three drawings are intended as practical illustrations of the use of perspective lines; but as I hope they will now be sufficiently familiar to you to enable you to proceed for some time without glaring errors, I shall proceed to a branch of the art which you have already felt the necessity of acquiring, viz., the study of trees.

LETTER V.

In the preceding examples I have, as far as possible, avoided the introduction of trees, because, although they constitute the chief beauty of landscape scenery, most persons find them very difficult to produce. But, as I before informed you, there are rules for drawing trees as well as other objects; and as you are now able to form correct outlines, and have acquired some knowledge of light and shade, we will turn our attention to the study of this most interesting branch of the art of drawing.

Plate XIX. is a drawing of the stump of an old oak in Blenheim Park; a single glance will convince you that no perpendicular lines can be used in this drawing, but that every part of it is formed by angular or curved lines.

In commencing this drawing, you must with your hard pencil sketch freely the form of the mass of earth in the foreground, from which the trunk of the tree rises, and then proceed with the outline of the trunk till you come to the first arm; here leave the trunk, and form the arm, observing to mark the form of every branch as far as you can see it. The arm completed, go back to the trunk, till you come to another arm or branch, and then proceed as before. If a mass of foliage hides part of the trunk or arms, make a slight but free outline of the whole of it, without noticing the parts into which it may afterward be divided; by this method of proceeding, you will have a slight but correct skeleton of any tree.

You may now take a soft black pencil and retouch the whole, taking care to keep the broad spirited touches on the dark side; then put the whole of the mass of foliage in shade, by going over it with lines formed by moving the hand backward and forward in a horizontal direction. The trunk and arms must now be put into the first shade, leaving that part blank which is in strong light; after this go over the

dark part with the second shade, taking care to give your pencil that circular motion that will give roundness to the tree. You will notice for yourself the dark touches given afterward, the knots, &c., better than I can describe them; all that remains for you now to do, is, to give character to the foliage; but as I shall have to treat on this subject more at length, I refer you to Plate XX.

The foliage of trees is made up of irregular curved lines, formed into semicircles, angles, or points, according to the character of the tree; and as these forms present themselves to the eye in various directions, it is necessary that you should acquire great facility of expressing them, whichever way they may appear. In order to do this, you must first copy No. 1 slowly, and with care, taking notice that the inner points of the strokes are directly toward the centre. This figure you must practise a number of times, till you are able to produce it with ease, without looking at the copy. You may then proceed to No. 2, which is formed nearly in the same way, except that the circle is more broken.

When you are able to draw Nos. 1, 2, and 3, without looking at the copy, (and be careful not to proceed till you can do so,) then, as you have hitherto been forming single leaves, you may proceed to join them in a cluster, from the examples 4, 5, 6, and 7.

All the examples in the first row are leaves of a semicircular form; the next row, from 8 to 11, consists of foliage of a more pointed character; but in these you must proceed on the same plan as before. When you can draw these forms with freedom, you may proceed to 12 and 13, which are the elementary drawings of oak foliage; this differs from all other kinds, and must be most attentively studied. The other figures in this plate are parts of trees where the figures previously drawn are applied. It will be requisite for you to practise this elementary plate of foliage for some time, till your hand has acquired perfect freedom, and I shall, therefore, to allow time for this, proceed to our regular drawing.

Plate XXI. is a view near Woodeaton, Oxon. It is a pleasing rural scene, and an easy drawing. The edge of the water will give you the horizontal line, and you will easily put the tower and cottage in perspective.

Plate XXII. is a gateway into the Tower of London; and from its being the gate by which state prisoners for so many ages have passed to execution, it has acquired the name of the Bloody Gate. It is impossible to view a scene like this, without a feeling of horror and melancholy retrospection. Under this gate, little altered by time, with its iron-studded doors, ponderous portcullis, and all the terrific strength

required in ages past, still attached to it, have passed many illustrious characters to bow their neck beneath the bloody axe of the executioner. Under the small grated window, at the side of the gate, the bones of the young princes, the sons of Edward the Fourth, were found; having been interred here by the murderers who were employed by their unnatural uncle, Richard the Third. You will find little difficulty in this drawing; the depth of shade required under the gateway, may be obtained by recrossing the first and second shades with a soft pencil.

Having had time to practise Plate XX., we will now return to trees.

No. 1, Plate XXIII. is part of a poplar supposed to be very near the foreground of a picture. The outline of this tree is formed by the small semicircular touches, and shaded with short touches like the second shade. No. 2, is a poplar seen at some distance: it preserves the same character in the outline, but is filled up more in mass, as at a distance the foliage of a tree never appears distinct. No. 3, is part of a drooping willow, one of the most beautiful and picturesque trees in nature. To produce this, it will be necessary to make a number of lines like those used in the first shade, and terminate them by a tremulous motion of the hand.

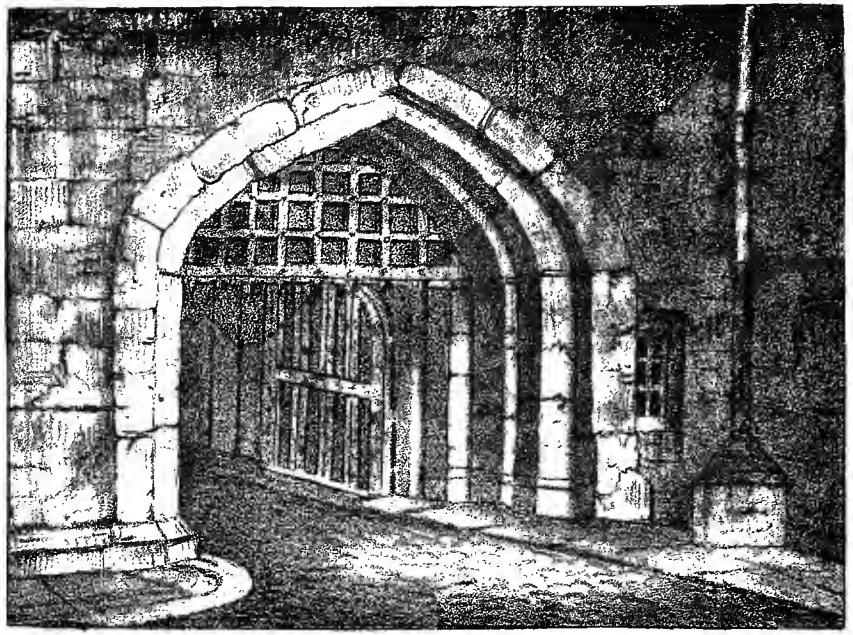
No. 7, is a pollard willow; the trunk is produced as in Plate XIX. No. 4 shows the trunk and a branch of a beech tree. As the trunk of this tree is more smooth and round than most others, the shade must be more circular. No. 5, is part of an elm in light and shade, with the foliage strongly marked. This is the finish of the parts of the elm, which are seen in Nos. 19 and 20, of Plate XX. No. 6, shows the trunk and branch of a poplar; and No. 8, an oak stump.

When you have acquired sufficient freedom of hand to produce the parts of trees presented in this plate, we may venture on a perfect tree.

Plate XXIV. is a drawing of a celebrated elm upon Headington Hill, near Oxford. This tree was planted by a person named Joseph Pullen, and is called Joe Pullen's tree. Few persons visit Oxford without walking up Headington Hill, to view the surrounding country beneath the shade of this fine elm. Very few verbal directions can be added to the instruction for drawing trees, given in my remarks on Plate XIX. and Plate XXIII. The same care must be used in making a light outline first, and strengthening it afterward; the whole of the foliage should be put in the first shade, letting the lines run in a horizontal direction; then make the outline of the most

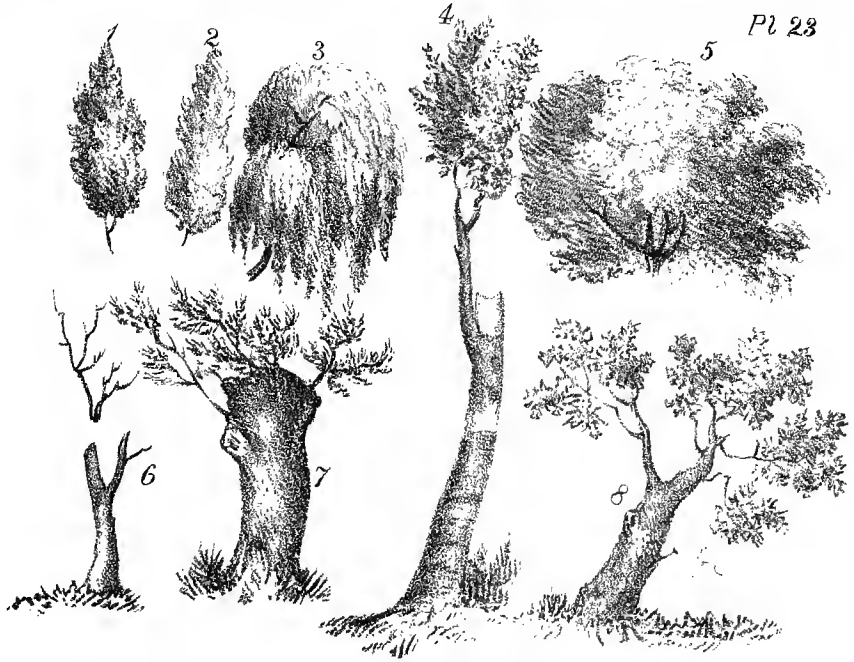
Pl. 21

Pl. 22



Bloody Gate

Pl 23



Pl. 24

projecting masses, with the semicircular touch, and put the hinder ones that remain in the second shade. I have hitherto, in order to keep my instructions as clear as possible, avoided troubling you with more than light and shade; but as we have now made some progress, it is necessary that I should show you the use of what is called middle tint; if you look at the large stone at the foot of this tree, you will see that one part of it is in strong light; that is, that it directly faces the sun. That you may thoroughly understand this, I have marked it No. 1; the part marked No. 2, is not in strong light, neither is it in shade; this is the middle tint, and No. 3, the shade. These three distinctions pervade every drawing, and a judicious management of the middle tint gives depth and value to both light and shade. As it applies to the foliage of the tree, you have drawn lines over the whole of it; and the reason of this is, that foliage, not being an even surface, does not reflect the light like stone. This shade, therefore, on the tree, is the same as the strong light of any plain surface. The second shade you put on is the middle tint, and if you leave the tree in this state, you will have its form, but without life and spirit. If, however, to the light and middle tints you add the dark shade, by crossing the lines previously made under the branches and in other parts that require it, your tree will be complete as to light and shade, and you will only have to put in semicircular touches here and there, for the foliage, and the drawing of the tree is finished. The grass and weeds in the fore-

ground require your attention, but need little remark from me; for when you can produce the tree, the rest is easy.

Plate XXIV.* is a near view of that stupendous mass of stones on Salisbury Plain, called Stonehenge. It is supposed by many learned antiquaries, to be the remains of a druid's temple, raised to the worship of the sun, long before the invasion of England by Julius Cæsar. It is a very curious question how such enormous blocks of stone were brought to the spot where they stand, and raised one upon another; especially when it is recollected that the assistance derived from machinery was little understood. The form of this temple was circular, and the spot from which this drawing is taken is near the high altar. These immense masses of stone are the most extraordinary remains of antiquity to be found in the kingdom. From their irregular appearance, they form a good subject for a picturesque drawing. I have introduced them here, to illustrate the remarks on the use of the middle tint, and you cannot fail to observe its pleasing effect in a drawing of this kind, which otherwise would be mere black and white, without anything to blend them together.

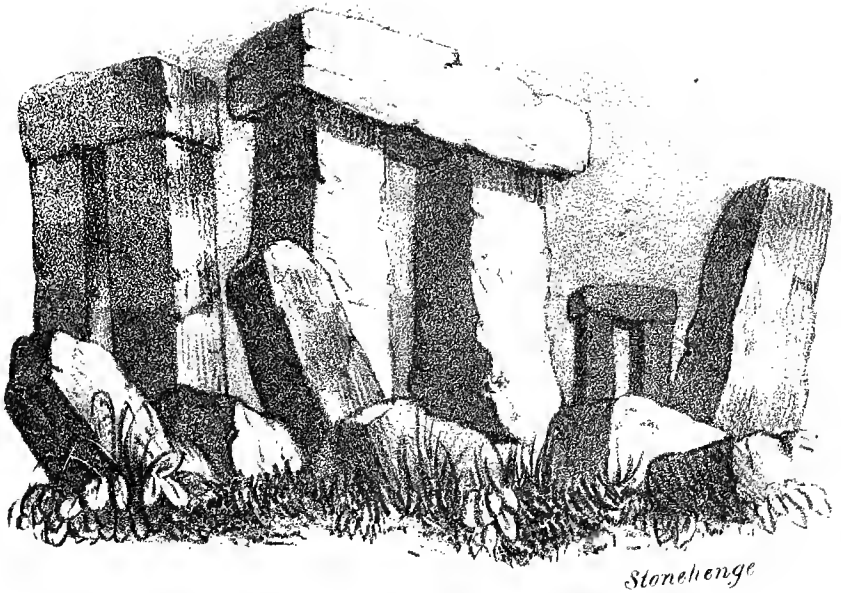
You are aware that I am at the present time preparing your minds for a series of landscape and architectural subjects, to be given in another part of this work; and it

has been my object so to vary this elementary part of my design, that it shall not become tedious or disgusting. It has been my aim to lead you on step by step, in the acquirement of every branch of drawing, so that in the end you may be able to apply the various parts to the formation of the whole. For this reason I have apparently not pursued any one branch to its conclusion, but have returned to it at such intervals as your progress in the art has required. You began with making lines, and applied them to the formation of simple structures; you found they were formed so that the lines of the upper parts of the buildings seemed to slant downward, and those of the lower parts upward, and you naturally inquired the cause; hence your introduction to perspective. The outlines of trees introduced, led on to an explanation of the rules by which they are formed; and we have now arrived at that point when it is necessary that you should understand not only how to put any figures on the plain in perspective, but also elevated forms of every kind; and I have the pleasure to inform you, that I shall have no farther occasion to refer to perspective diagrams after the present series.

In Plate XXVII. you will observe the line which is perpendicular to the base line, marked *b c;* this line is called the line of elevation, and on this line is measured every object that is raised above the ground plain. In the example before us, I wish to put a wall with a doorway in perspective; the wall is twenty feet long and eighteen feet

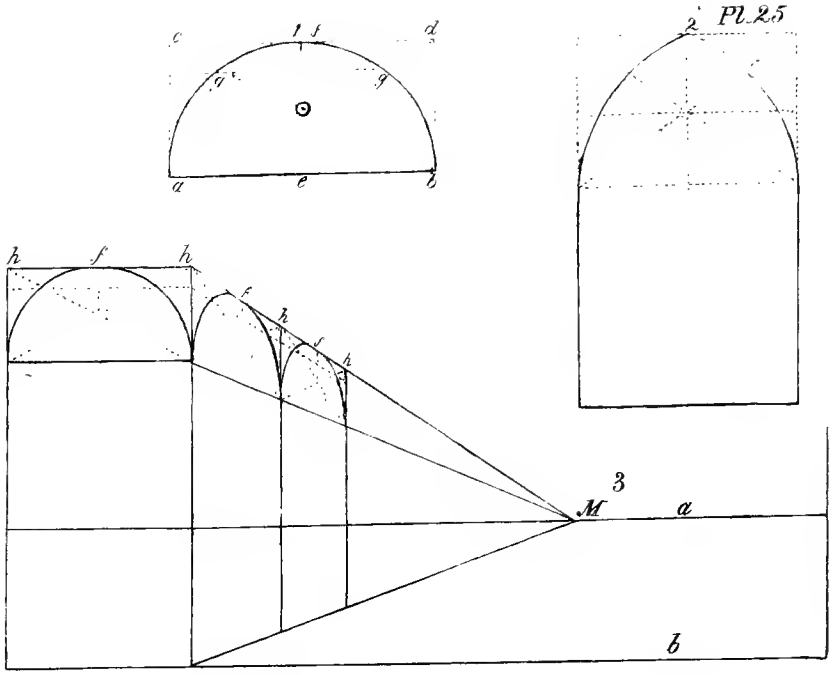
high; in order to show you how a scale is formed, I have drawn the scale of ten feet at the bottom of the drawing, by which you will measure the length of the wall on the base line, and the height of it on the line of elevation: having done this, you must draw lines from *b* and *c* to the point of sight, and from *d e*, the measure on the base, to the point of distance; the point where the lines drawn from the base intersect that drawn from *b* to the point of sight, is the true length of the wall in perspective; and if from the intersection *f g*, you draw perpendiculars to the upper line, it will give the height of the wall. If you wish to give the thickness, which is here one foot and a half, this must likewise be measured on the base line: we have now obtained the height, length, and thickness of the wall in true perspective. The doorway in the centre of the wall is six feet wide and ten feet high. To ascertain on what part of the wall this should be placed, find the centre of the admeasurement of the length of the wall on the base line, and set off three feet on each side of it; this is shown by *i k;* from these points draw lines to the point of distance, and the points where they intersect the line drawn from the bottom of the line of elevation to the point of sight, show the spot where the perpendicular lines are to be drawn for the sides of the doorway. To obtain the true height, measure ten feet on the line of elevation, and thence draw a line to the point of sight; the lines drawn before will give you the thickness of the wall at the opening.

Pl. 24

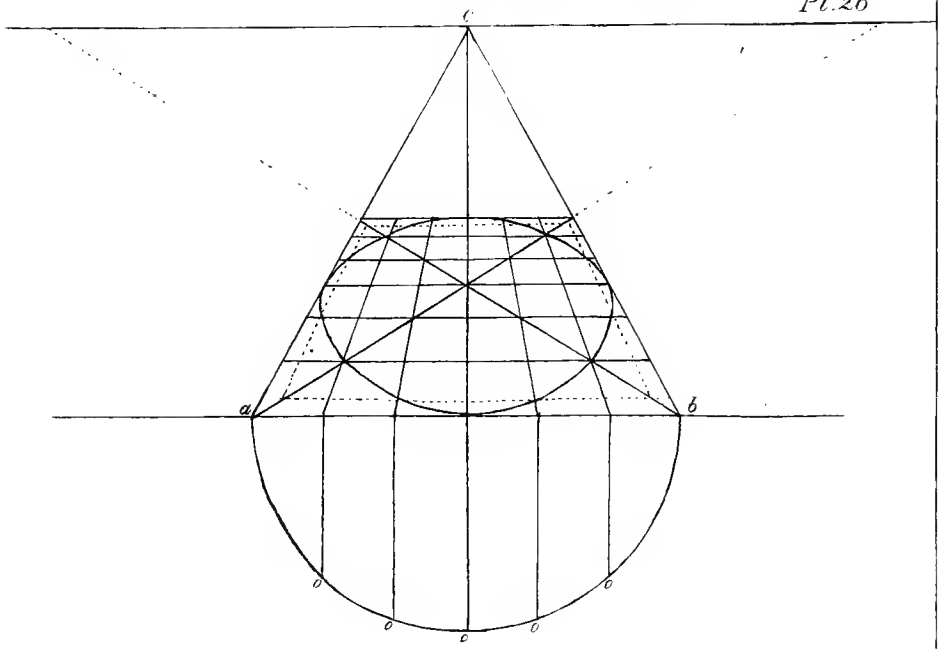


Stonehenge

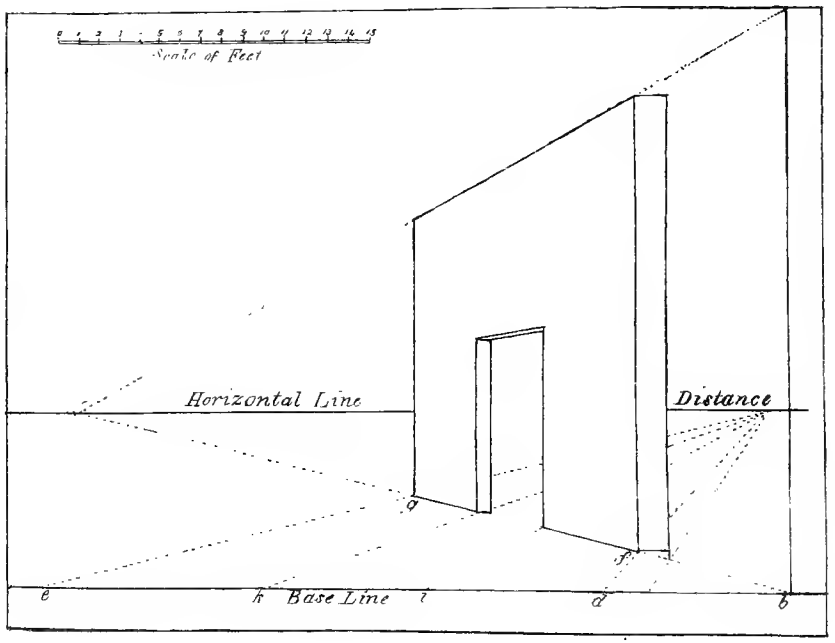
Pl. 25



Pl. 26



Pl. 27



I have drawn this easy figure that you might not be confused by a number of lines; but you will perceive that, if I wished to measure windows, doors, or anything else upon this wall, I should proceed in the same way, viz., measure all the lines parallel to the ground plane on the base line, and all the perpendicular lines on the line of elevation. You will observe I have left the dotted lines to be seen through the wall, to show more clearly in what direction they run; the wall and doorway are formed by the black lines. When you have practised this figure to various admeasurements, you will find little difficulty in putting any square figure of this kind in perspective; but many tops of doorways are semicircular, and as the circle is rather difficult to put in perspective, you must turn to Plate XXV.

No. 1, in this plate, is a direct elevation of the top of a semicircular doorway. To produce this, you would only have to set one foot of your compasses on *e*, with the other at *a*, and take a sweep from *a* to *b*; but as we cannot use the compasses when we put this figure in perspective, it becomes necessary to divide it into a number of parts contained in a parallelogram or long square; this you will find done, *a*, *b*, *c*, *d*; and from each angle draw a diagonal line; these lines will intersect each other at *o*, and the semicircle at *g*, *g*; at this intersection draw a line parallel to the upper line of the square. If you look at No. 3, the semicircle is used in a succes-

sion of archways, but the one in direct elevation is divided as directed in No. 1, with this addition, that a line is drawn from *f* to the point in the centre of the square, which in No. 1, is marked O. Having obtained the length and height of the archway, by admeasurement on the base line, and line of elevation, we will proceed to put the semicircle in perspective. From the perpendicular of the direct elevation, nearest the point of sight marked *h*, draw a line to the point M: the perpendicular lines already raised, according to the rule laid down in Plate XXVII., will show you where the diagonal lines are to be drawn from, to show the centre of the arch in perspective, by the point formed at their intersection; this in the plate is marked *f*, and if you connect all the divisions by curved lines, it will give you the semicircle in perspective. I am aware this will be a difficult performance at first, but if you study the diagram, you will soon be able to effect it. No. 2, is a Gothic arch, which is put in perspective in the same way as the circular, by dividing it as shown in the plate.

In order that the formation of circles in perspective may be rendered more clear, I have exhibited on the plane, Plate XXVI., the perspective of a circle. It is necessary to commence by forming a half circle below the base line; for this purpose, place the compasses in the middle of the base, and sweep the semicircle *a b*: divide the half circle into six parts: from these points of division perpendicular

lines must be drawn to the base line; this done, draw lines to the point of sight *c*, from *a* and *b*, and from the same points *a b*, draw diagonal lines to the point of distance, and the points where they intersect the lines drawn to the point of sight, will give the size of the square in which the circle must appear. Then from the perpendiculars *o*, draw lines to the point of sight, but do not take them farther than the upper side of the perspective square; and from the points where these lines intersect the diagonal lines, draw lines parallel to the base line: this will form a number of squares; and if you commence at the angle of any one, and draw a curved line to the opposite angle, continue this line till you return to the angle from which you set out, and it will give you the true appearance of the circle in perspective. You will perceive that the circle is formed with more ease in proportion to the number of divisions in the square, because the curved lines are shorter, and you have more guide to the regular formation of the circle.

You are now theoretically acquainted with all the lines and points necessary to produce correct picturesque drawings of architecture and landscape, and we shall use them practically, as the various subjects that come under our notice may require.

LETTER VI.

Plate XXVIII. contains drawings in what is called the Saxon or Anglo-Norman style; this is the earliest and rudest style of English architecture, so that whenever you see an old building in this style, you may be sure it was built in the tenth or eleventh century. Mr. Rickman, whose antiquarian knowledge and architectural skill is surpassed by none, divides the different styles of Gothic architecture in such a manner that the date of any building may be determined with tolerable exactness, by referring to the dates specified. The following sketch is introduced for your information.

1. The Norman (which is sometimes erroneously called the Saxon) style. This style prevailed from before the conquest to the end of the reign of Henry the Second, in 1189. It is distinguished by its arches being semicircular, though occasionally somewhat pointed, with bold and rude ornaments.

2. The early English style, reaching to the end of the reign of Edward the First,

1307, is distinguished by pointed arches, long narrow windows without mullions, and a peculiar ornament, which, from its resemblance to the tooth of a shark, is called the toothed ornament.

3. The decorated English style, reaching to the end of the reign of Edward the Third, 1377, and perhaps from ten to fifteen years later, is distinguished by its large windows with pointed arches, divided by mullions, and the tracery in flowing lines, forming circles, arches, and other figures, not running perpendicularly; its numerous ornaments very delicately carved.

4. The perpendicular English is the latest style, and appears to have been used in some cases, though much debased, as late as 1640. Probably the latest whole building of this style is not later than Henry the Eighth. The name clearly designates this style; the mullions of the windows, and the ornamental panellings run in perpendicular lines, and form a mark of distinction from the last style. Many buildings of this kind are so crowded with ornament, as to destroy the beauty of the design; the carvings are generally very delicately executed. Mr. Rickman concludes by observing, "that though many writers speak of Saxon buildings, those which are described as such are either known to be Norman, or are so like them, that there is

no real distinction; but it is most likely that, in some obscure country church, real Saxon work of a much earlier date may exist; hitherto none have been ascertained to be of so great an age."

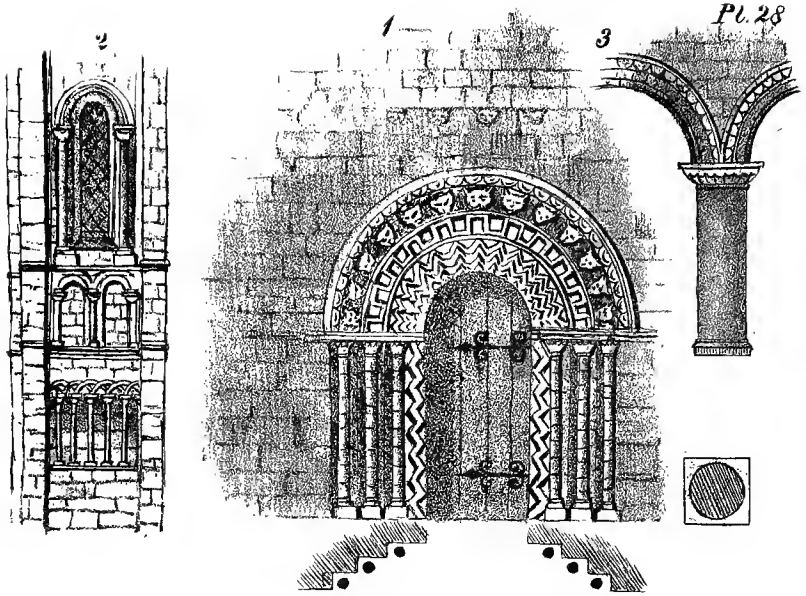
No. 1, in the plate before us, is a Norman door, with a semicircular arch: this mode of enrichment consisted in increasing the number of bands or mouldings, and of course the depth of the arch. This arch is supported by columns or shafts.

No. 2, shows a small Norman tower, with two stages of ornamental arches; the semicircle of the window is supported by shafts; the buttresses at the side are plain, and do not project far from the building.

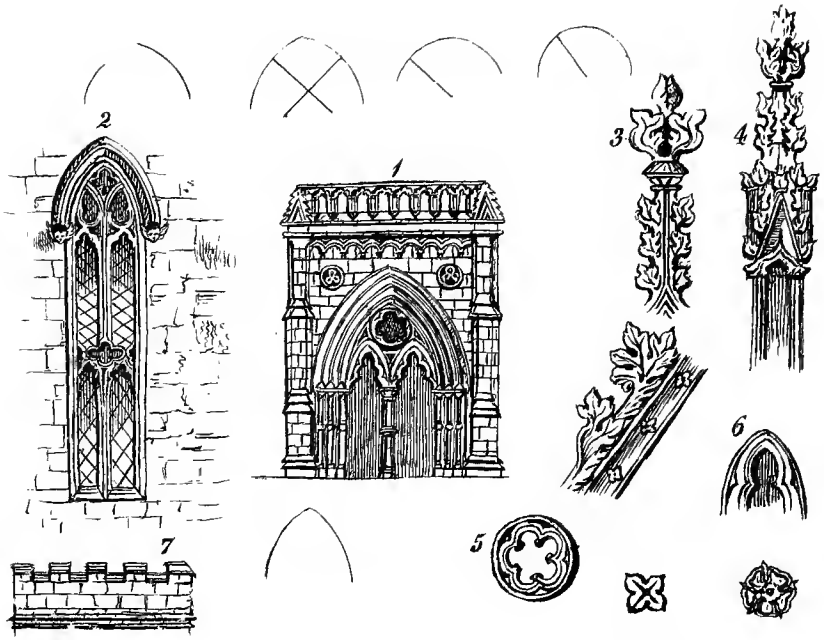
No. 3, is a Norman pier, of a massive circular form, supporting ornamented semicircular arches; this pier is used to support inferior arches in this style of building.

I must refer to this plate again when churches of this style come before us; but I wish you to notice particularly the general characteristics of the various styles of buildings, in use at different periods.

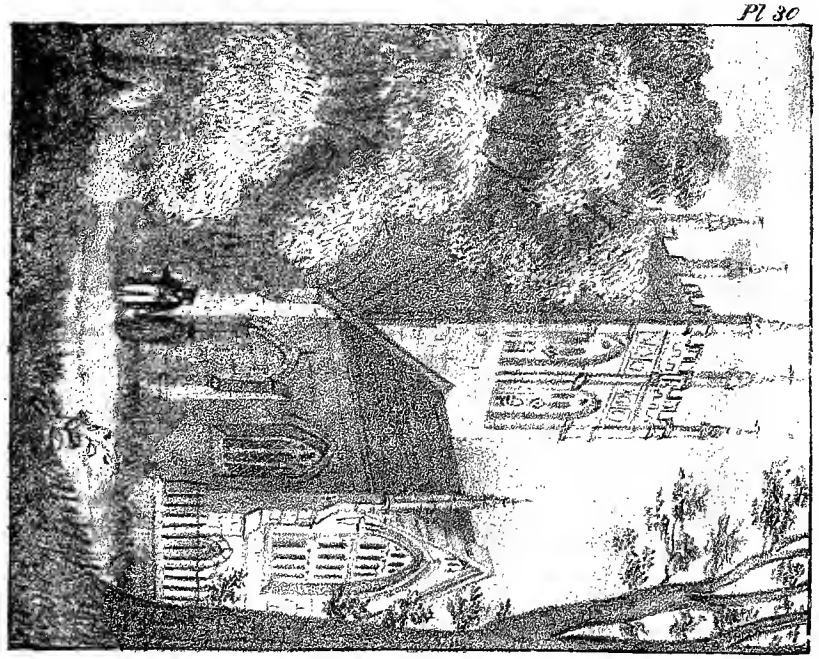
Pl. 28



Pl. 29

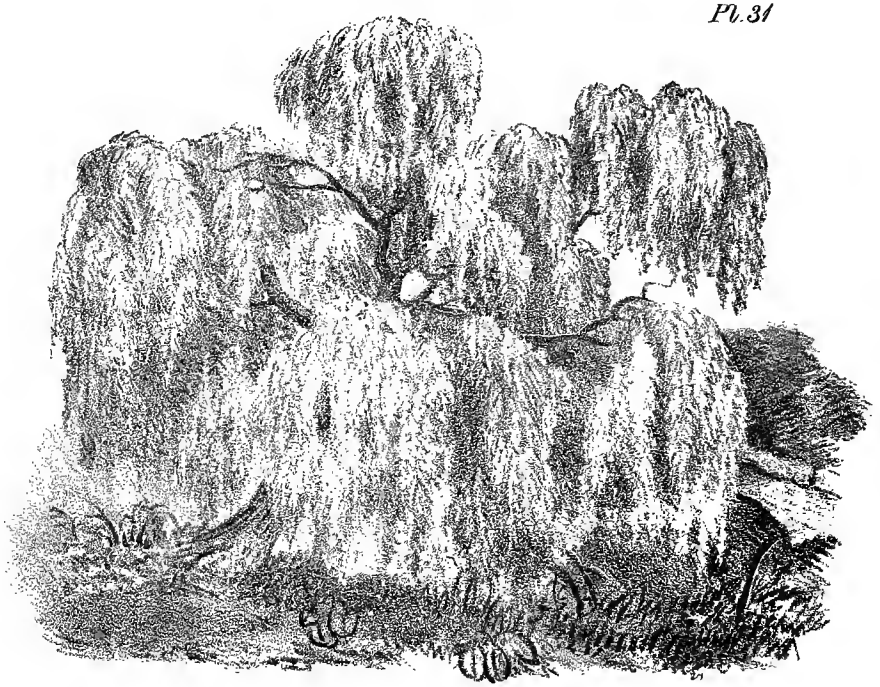


Pl. 30



Morton College Oxford

Pl. 31



No. 1, Plate XXIX. is a fine specimen of the second or early English style of ecclesiastical buildings; this is a doorway from Salisbury Cathedral, one of the finest structures in this style of architecture in the kingdom.

It is not my intention to give the names used by architects and builders for every part of the architectural drawings introduced; all that I wish is, to familiarize the eye to the distinguishing features of the four styles already mentioned. I shall therefore only state that the ornamental work over the door is called panelling, and that of the circular ornaments on each side above the pointed arch, one is called a trefoiled circle, and the other a quatrefoiled circle.

No. 2, is a lancet window in the decorated English style.

No. 3, is a decorated pinnacle; the side ornaments are called crockets, and the elegant ornament at the top a finial; the heads on each side of the arch are corbels; the same ornament may be observed in No. 2.

No. 4, is the top of a decorated canopy, and is introduced to show the crockets and finial ornaments on a larger scale.

No. 5, is a cinquefoiled circle.

No. 6, a pointed arch, trefoiled.

No. 7, is a common termination of walls in Gothic buildings, called battlements.

The arches in outline are as follows: *a*, an ogee arch; *b*, pointed arch; *c*, lancet arch; *d*, the segmental arch; you perceive that this arch is only a segment of a circle, the line points to the centre from which it is drawn: *e*, the semicircular arch.

Plate XXX. is a drawing which will require an application of all the knowledge you have attained from the foregoing instruction. It is a view of part of the Chapel of Merton College, Oxford, taken from the entrance into Christ Church Meadow, called the Grove. One of the first things to be attended to in this drawing, is the perspective; the grove, the place in which you must stand to take this view, is a narrow piece of ground bounded by the wall of Corpus Christi College, and therefore it is impossible to see Merton College Chapel at the proper point of distance; the consequence of standing so near it is, that the lines run with great declivity to the points of sight and distance, as both are extremely limited. The heads of the two

figures will give you the height of the horizon, and if you apply a ruler to the lines of the tower, you will get the points of sight and distance, which are both out of the picture; the nearest angle of the tower will in this case be the line of elevation. On this you will measure the heights and tops of the pinnacles, then draw faint lines with your fine pencil, so that it may be taken out easily; to the point of sight and distance, do the same from the base of the pinnacle; then draw the lines which form the battlement, and the square panels with the quatrefoiled circles under them; also form the springing of the arch, and the bottom of the windows of the tower. Proceed in the same manner with the other part of the building, observing that you must here have a new line of elevation, which will of course be the angle nearest the eye; this will not at all alter the points of sight or distance. Having drawn your perspective lines faintly, you will find the drawing easy; take care to place your perpendicular lines accurately, and every part will fall naturally in its place.

We must now proceed from the outline to produce the picturesque effect. As before observed, if the building were quite new, and a correct architectural drawing were required, then the ruler would be necessary to give all the lines clear and unbroken; but this building has stood for ages, time has broken its sharp lines, and given a roughness to its surface, which, to the eye of an artist, is far more beautiful than a new

building. It is our business to depict all the broken lines with the variety of form which time has given to this venerable pile. Having all the distances accurately marked in the perspective lines, you must begin drawing from the first pinnacle, commencing with the centre line, and working downward. The crockets on the pinnacles are so much worn that a sharp touch or two will sufficiently represent them, nor can the work of the finial be clearly distinguished. Take care to keep the arch from the pedestal of the pinnacle distinct. The same direction will apply to the other pinnacles. Having drawn them all, begin the battlements, which are what an architect would call pierced. This tower is a fine specimen of the decorated style of architecture, having a profusion of ornaments, which you must take care to mark properly. You may now draw the buttresses, and afterward the outline of the pointed windows: if you have any difficulty in finding the centre of the arch, you must turn to Plate XXVI.

The divisions of the windows will at first sight appear difficult; but if you observe the following directions, you will produce them with little trouble: the window is divided by the lines which run horizontally into three parts; the lower division is divided into three compartments, by upright lines called mullions, and they are terminated by a trefoiled arch; of course you will give the number of lines to show the

thickness of the mullions. The next story of the window is divided into three lights, by a continuation of the mullions, but they are terminated differently, having pointed arches, and each of these arches has a slight mullion running up, and forming two small pointed arches, out of the large one first produced. Thus the second division of the window in the tower seems to have six lights,; the divisions in the third compartment contained within the arch are formed in the same way. When you have got the outline of the whole of the windows, put the dark part in shade, and the tracery will show distinctly, especially if you make spirited dark touches on the parts in shade.

After you have drawn the windows in the tower, the larger windows will be comparatively easy. That in shade nearest the buttress has but one division, the lower part divided by three mullions, and the upper part having an additional mullion, springing from the point of the lower arches. You must be careful in drawing the window in the strong light, as every part is seen clearly. It has three divisions; the lower ones divided into six lights, with a trefoiled arch termination; the third compartment is more intricate, but will be produced by proceeding as you did in the windows of the tower. I need not tell you how the surface of the wall is shown or the tiling produced, as you have been taught this in so many drawings.

It now only remains for me to notice the trees, which are elm, and drawn as directed in Plate XXIV. The trunk of the tree in the foreground must be touched with spirit, and made darker than any other part of the drawing; so that all the rest may appear to be thrown back; the ground is easy, but observe that the gravel walk is left much lighter than the grass. I have now, I believe, given all the verbal instruction in my power, but a great deal is left to your own taste and judgment, to copy the drawing with accuracy and freedom, not to be discouraged if you are obliged to make several attempts before you succeed, as this drawing certainly requires your utmost attention.

Merton College ranks as the oldest regular foundation in Oxford. It was founded by Walter de Merton, (from whom it takes its name,) in the year 1264: a great part of the building, including the subject of our drawing, has been added since its foundation, but the old library is certainly part of the original building.

Among the famous men who have been educated in this college, are the early English reformer, John Wickliff; the noted antiquary, Antony Wood; and Sir Richard Steele.

LETTER VII.

Plate **XXXI.** is a study of one of the most graceful trees in nature, the drooping willow. With respect to the mode of copying this, little verbal direction can be added to that given in my last letter: care must be taken in sketching all the masses first with a light pencil. If the outlines are not quite correct in the first instance, repeat the attempt, without rubbing out those first made, as they will all blend together when you proceed to put the tree in light and shade. You will observe there is not a great deal of strong light inside of the branches on which the light falls; it is in middle tint, which you will produce by passing the pencil lightly over every part of the tree, except where the strong light is required: over this, you can put in the lines of the second shade, where it may be required. I have drawn the tree in this state as an example for all future drawings, where trees of this kind are introduced.

Be careful in shading the trunk and branches, to do it with graceful curves, as this will make the masses of foliage appear pendant.

Plate XXXII. is a poplar tree drawn from nature, in Christ Church Meadow. You must proceed as before directed, in sketching the outline and putting the masses in light and shade. I have before informed you how the foliage of the poplar is produced. You see masses of trees in the distance; these require a very light free outline, and must be put in the first and second shades only. The tower in the distance is that of Magdalen College Chapel, which will shortly come under your notice.

In order to vary the drawings, I have in Plate XXXIII. sent you a marine view. The old boat in the foreground is put in light and shade, and then lines drawn in various ways over it, to show the roughness of the surface and grain of the timber. The figure you will have little difficulty in producing, as the legs are not seen. The waves of the sea are made strong and irregular in the foreground, but become quite smooth as they approach the horizon, because they are at a distance; take care to touch the sails of the vessel in the distance very lightly, as a dark touch on them would bring them too forward, and spoil what is called the keeping of the picture.

Plate XXXIV. is a view of an old building at Stratford on Avon, rendered famous as the house in which our great dramatic poet, Shakespeare, was born. Poor and dilapidated as this building appears, yet, as the birth-place of so great a genius, it is viewed with veneration by all who have sufficient taste to appreciate the works of Shakespeare. Kings, princes, noblemen, and great men of all classes, have visited this wretched dwelling; and it has thus become a sort of temple where greatness stoops to do homage to genius. Shakespeare possessed a mind so strong, that by its native energy, it could break through the shackles of poverty, and, by industry and peculiar powers of adaptation, cover the deficiency of education under which he laboured. His early life promised nothing of that glory which encircled his riper years. Bred in humble circumstances, he followed the business of his father, who combined the trade of butcher and wool-stapler. Having been guilty of some youthful irregularities, a neighbouring magistrate threatened to inflict the penalty of the law: this forced Shakespeare to quit Stratford, and seek a living in the metropolis; where he could find no better employment than holding the horses of the gentlemen who visited the theatre. He was afterwards taken into the service of the actors; and humble as this introduction to fame was, he had now reached the threshold of his proper sphere of action; his poetic powers soon raised him above his former masters, and, to use his own emphatic language, he shook all the difficulties of poverty and

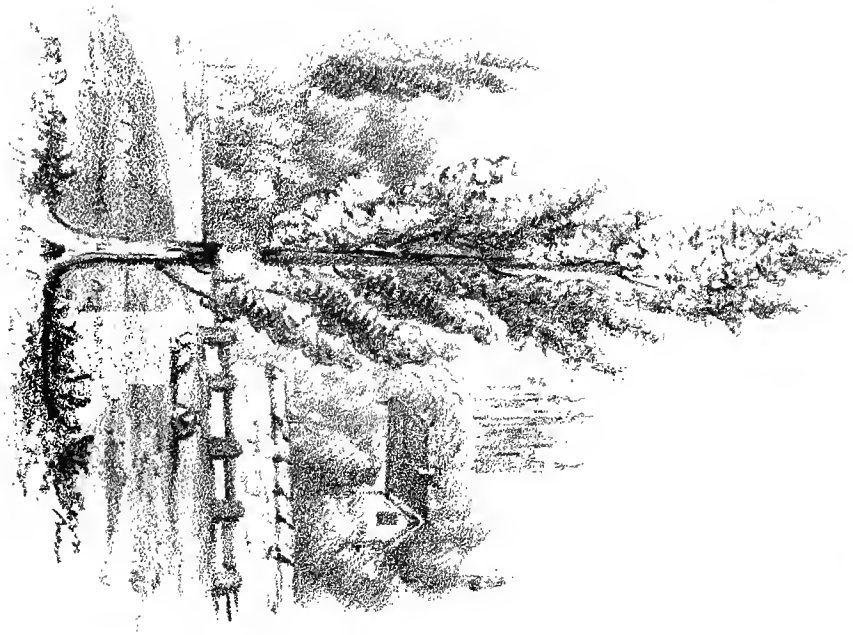
station from him, "like dew drops from the lion's mane," and in his own day became the honoured companion of the highest and best men in the realm. Time, which has buried the works of most of his contemporaries in oblivion, has shed new lustre upon his, and at the present day he is the glory of England and the admiration of the civilized world.

There is nothing in this drawing that requires remark; the perspective is easy, and the directions given for many of the former drawings will apply to this.

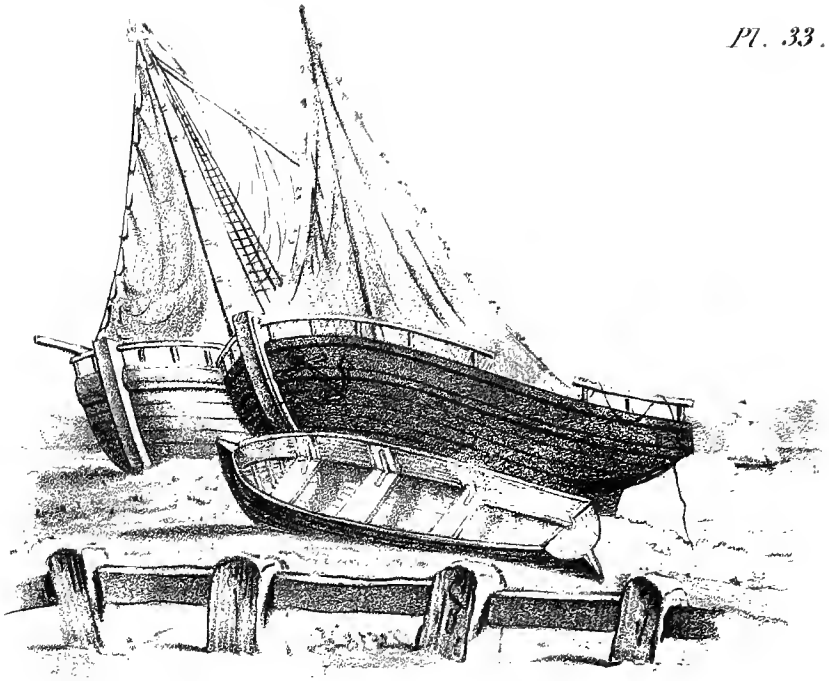
Plate XXXV. is a marine cavern called Freshwater Cave, in the Isle of Wight. This cave, which can be entered only about low water, is an excavation made beneath a lofty cliff, by the constant assaults of the sea. The entrance is rather narrow, but the depth is forty yards; and the passage is strewed with fragments of rock, while the roof is hung with terrific masses, threatening to fall every moment. A lofty rugged arch admits light to its inmost recesses, and thus lessens the horrors of the scene.

It has sometimes happened that persons, visiting this cave at low water, have employed their time in exploring the interior, till the turn of the tide has placed them

Pl. 32.



Pl. 33.



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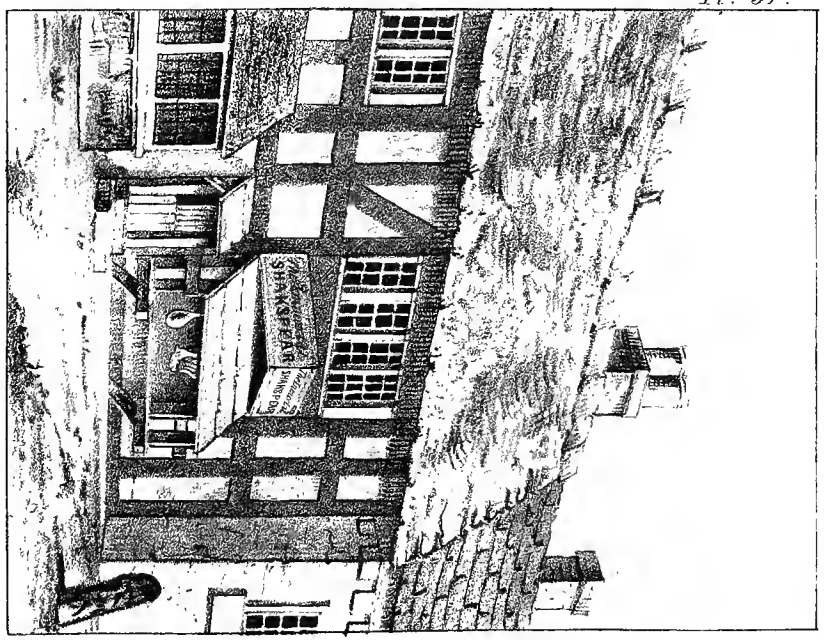
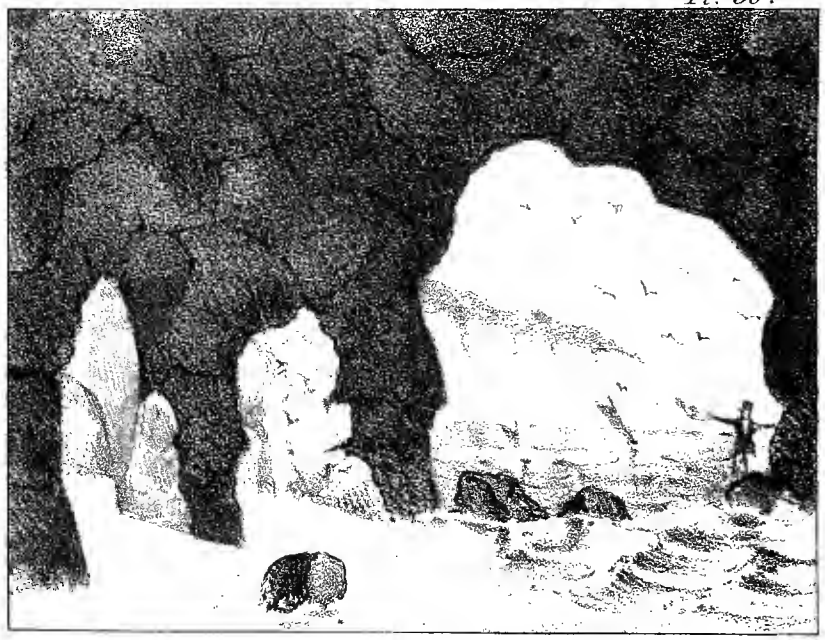


The House in which Shakspear was born.

Pl. 35.



Freshwater Cave Isle of Wight.

LITH. OF LEWIS & BROWN JUHN ST

in perilous circumstances, and compelled them to hail the nearest vessel for assistance.

The next subject to which I shall direct your attention, is Plate XXXVI. In copying this drawing, which is a view of Magdalen College, taken from the banks of the River Cherwell, you will have occasion to make use of all the instructions given in my previous lessons, as it includes all the subjects which have been treated of separately.

Magdalen College is one of the largest in Oxford; and the tower, which is so conspicuous in this drawing, is justly esteemed one of the great architectural beauties of the university. This college was founded during the reign of Henry VI., in the year 1457, by Bishop Waynfleet, who then held the high office of lord chancellor. This bishop is an instance of greatness attained by one of originally low condition. His parents were named Patten, and resided at an obscure town called Waynfleet, in Lincolnshire; their son was early sent to Winchester school, though his name does not appear on the foundation. Either from the custom of that time, or from an idea that no great honour pertained to his family name, he assumed the name of Waynfleet, the place of his nativity. His progress in learning was so great, that at an

early age he became master of Winchester school. When King Henry visited the school previous to his founding a similar institution at Eton, he was so struck with the diligence and ability of the master, that he removed him to his new foundation, and Waynfleet in a short time became provost of Eton College. But Henry's bounty and Waynfleet's promotion did not terminate here; for the latter was afterward made Bishop of Winchester, and held the highest office in the state. In this capacity his moderation and justice were so exemplary, that, during the sanguinary conflicts between the Houses of York and Lancaster, he retained the respect and esteem of both parties; and though he resigned his office of chancellor on the deposition of his royal patron, yet Edward IV. honoured him by visiting him at Magdalen College, after his retirement from public life.

By devoting the riches he had acquired to so noble a purpose as the foundation of Magdalen College, his name is justly handed down to posterity among the benefactors of the human race.

It is a remarkable circumstance, that Cardinal Wolsey was a fellow of this college, and was bursar during the erection of the tower.

We will now proceed to the drawing; and as this letter will terminate my first series on elementary landscape drawing, I shall endeavour to point out to you every part distinctly, and you will find it almost a retrospective glance at all the instructions you have previously received.

You will first sketch the mass of trees before the bridge faintly, then the trunk of the pollard willow; after this the horizontal lines of the bridge, marking the arches and the piers faintly, as well as their reflection in the water; next proceed with the tower, drawing the corner turret that is nearest the eye, before you proceed with any other part. This will form your line of elevation, and on this you must mark all the divisions for windows, bands, &c., that are required; having sketched this turret, draw a faint line from the top of the pinnacle to the points of sight and distance, which you will easily find by applying your ruler. You must of course proceed in the same way with the base of the pinnacle, the top of the battlements, the windows, and all the other divisions.

You may next draw the remaining turrets, which will now be easy, as you have marked all their divisions. If you refer to our architectural lessons, you will perceive this tower is in the perpendicular style of architecture, the pinnacles are crocketed,

and the parapet is pierced. I need not tell you how to proceed in putting one side of the tower in shade: having done so, you must strengthen the outline where it is required, and finish the drawing of the tower, working from the top. Having drawn the tower, proceed with the buildings at the side, and the bridge. I cannot give you better directions for the trees in the foreground, than by referring you to those you have done before. When you have drawn each tree separately, fill up the spaces between them in the first and second shades, according to the depth required; the water must now be put in shade, and the figures in the foreground marked strongly.

In the foregoing lessons I have endeavoured to blend amusement and instruction, and am pleased to find by your letter that I have effected my purpose; be assured of this, that you have now laid a good foundation for our farther progress, and that your path will in future be clear.

In the next series of letters, your attention will be directed to drawing figures exclusively, so that when we come to landscapes of more importance, we may be enabled to make them more pleasing, by blending rural scenery, architecture, and figures together, as the subject may require.

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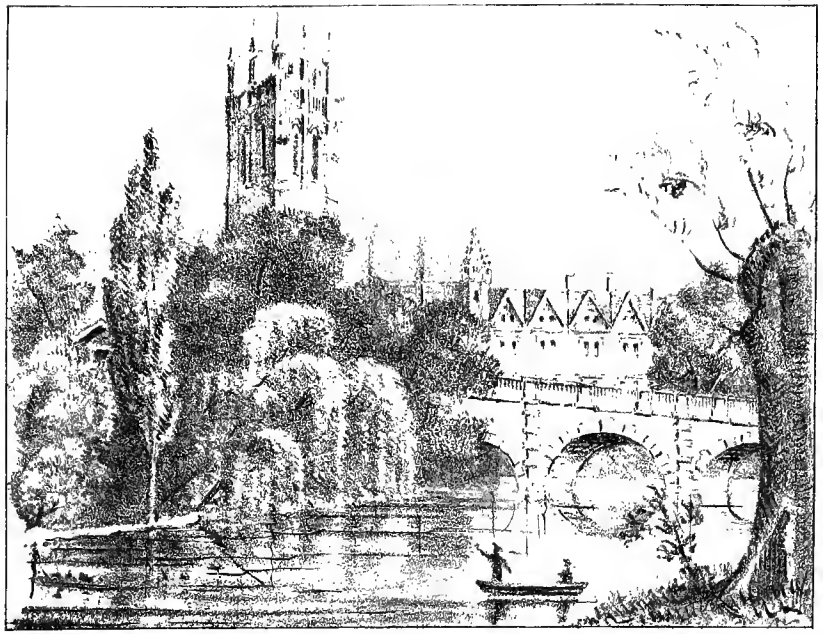
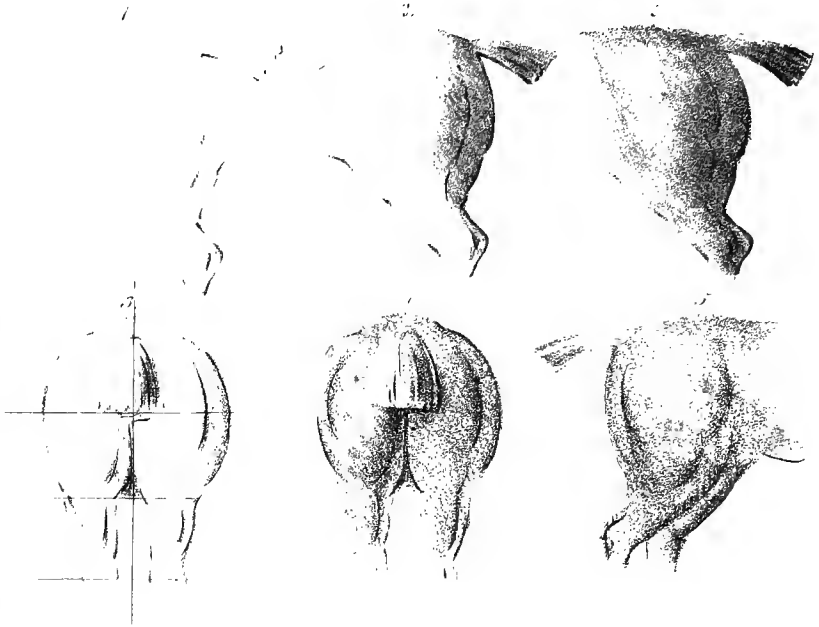


Magdalen College.

Pl. 37.



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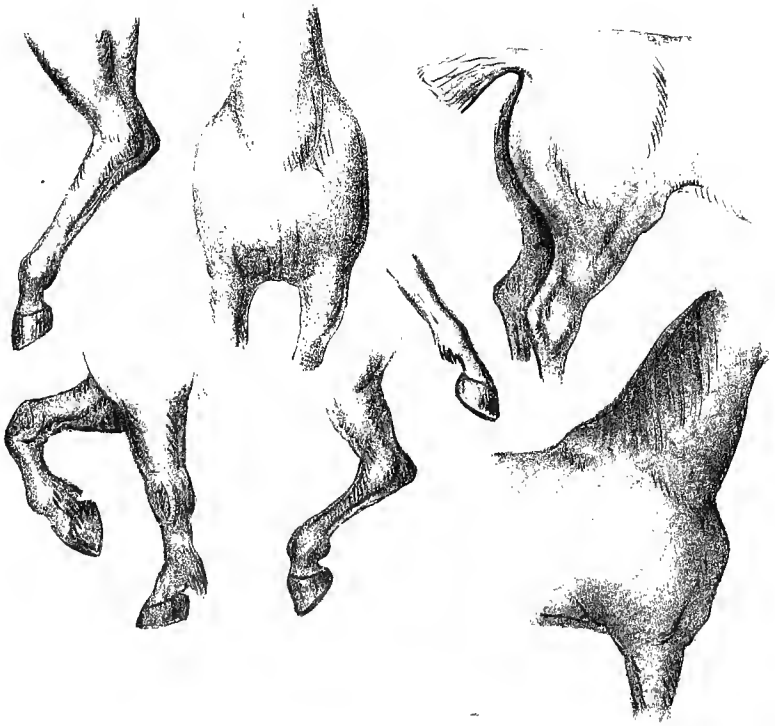

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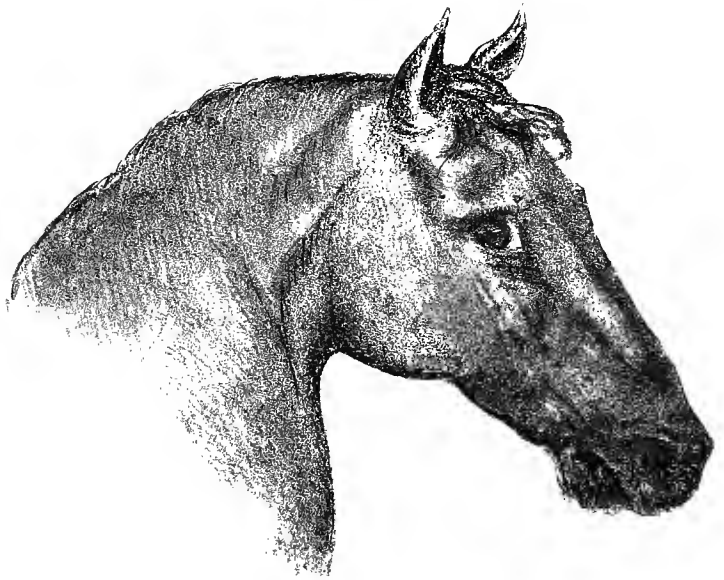


LITH. OF LEWIS

ANIMALS AND THE HUMAN FIGURE.

LETTER VIII.

In commencing a course of lessons on the drawing of animals and the human figure, you will find that the power you have attained of forming correct outlines, and observing the points in a drawing, as practised in our lessons on landscape, will render the introductory lessons on figures an easy and pleasing study. The first difference you will observe is in the formation of the outline; which, instead of being made with broken lines or dots, as in landscape, must be produced with light and free curved lines. You will understand this, by referring to No. 1, Plate XXXVII., which is the outline of part of a horse. The lines are drawn lightly, so that if the form is not attained at once, you may add others without rubbing out, till you have the correct form; then strengthen the outline, and give dark spirited touches in parts that require them, as in No. 2. No. 4 is the quarter of a horse, which I have put in shade, to show the muscle and bone. The outline must first be particularly attended

to: commence from the top of the back, and follow the outline with care, till you come to the thigh; make points for the centre of the body where the tail should appear, and take care that the outline of each side is at an equal distance from it. Having drawn both sides, form the tail, and then the line which runs from the centre of it, bringing in down on both sides, till it is even with the outside lines; if you observe No. 3, I have left the points and measures for your guide. You must now make a faint dot to determine the length of the thigh, showing the end of the joint, and likewise points to show the distance between the legs. Having drawn the outline of the body, proceed to mark the form of the muscles and joints. When this is done, look at No. 4, which is put in light and shade. You will perceive that the lines which form the shade are all curved, following the shape of the outline: put all the dark parts in the first shade, and where greater depth is required, cross the lines diagonally, still taking care to curve or bend them. You must now give a few dark touches to the outline, and the sketch is complete. After the particular directions given in Nos. 3 and 4, you can scarcely require a repetition of them on No. 5; and I must request that you will not think of proceeding to the next subject till you can draw all the examples in this plate with ease and correctness. I should observe, that these examples are taken from a very excellent publication by Mr. Alkin, who is decidedly the best horse painter of the present day; and he remarks, for the use of

those who wish to judge of the beauty and use of a horse, that No. 4 is the quarter of a horse, well-formed, strong, and handsome; well marked with muscle and bone, and not over-burdened with flesh.

Plate XXXVIII.—The subject is continued. No. 1 is the body of a horse put in stronger shade; No. 2, the front view of the breast of a fine horse. You must proceed with the outline as directed before, taking care to make points, that both sides may be equal. No. 3, the neck and shoulders of a horse remarkable for its beauty. No. 4, legs and feet in various directions, which you must be careful in copying correctly, as no part of any animal is so difficult to manage, when you come to draw the whole figure, as the legs and feet.

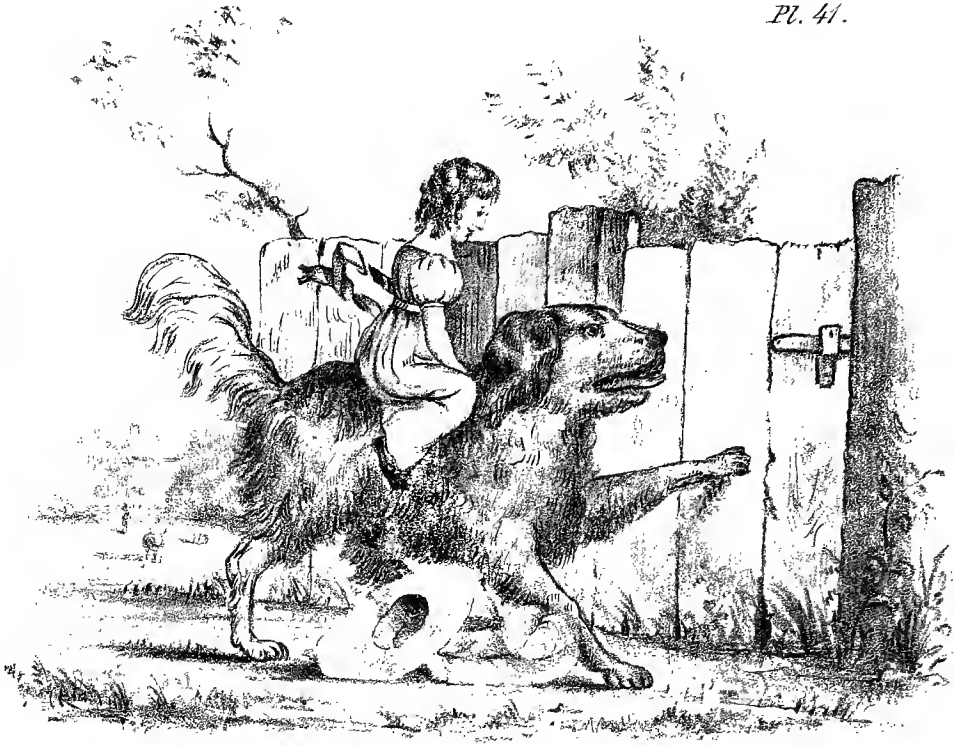
Plate XXXIX. is copied from a spirited drawing of a horse's head, by a very eminent French artist, Carlo Vernet.

I have not divided the horse's head into parts in this instance, because it would have spoiled the spirit and beauty of the picture, but you can measure the distance of one feature from another, by marking it with points. I shall close this introduction to the drawing of horses, with an extract from a beautiful French work, entitled,

Spectacle de la Nature. "If custom had not dignified the lion with the title of king of beasts, reason, in my judgment, would confer it on the horse. The lion is anything rather than the king of animals: he is their tyrant, since he is only capable of devouring, or inspiring them with terror. The horse, on the contrary, never injures any other creature; he discovers no dispositions that can expose him to their aversion; he possesses no bad qualities, and enjoys all that are good: of all animals, he has the finest turn of shape, is the most generous in his disposition, the most liberal of his services, and the most frugal in his food: look around on the rest of the brute creation, do you see any animal whose head displays so much beauty and gracefulness? Can we discover any eye that sparkles with more fire? Where do we behold so stately a chest, so fine a body, a mane that floats so majestically in the wind, or limbs of such complete flexibility? Let him be managed by his rider, or, divested of his bridle, suffer him to ramble at full liberty through the fields, you will observe in all his attitudes a majestic deportment and a noble mien, which attract the attention and admiration even of those least acquainted with his virtues. He may, with propriety, be said to have but one ruling desire, which is, to serve his master. Is he required to cultivate his land or to carry his baggage? he is always ready, and will sink under the weight of his labours, rather than decline them. Is he to convey his master to distant places? he seems sensible of the honour, studies how to please

Pl. 40.

Pl. 41.



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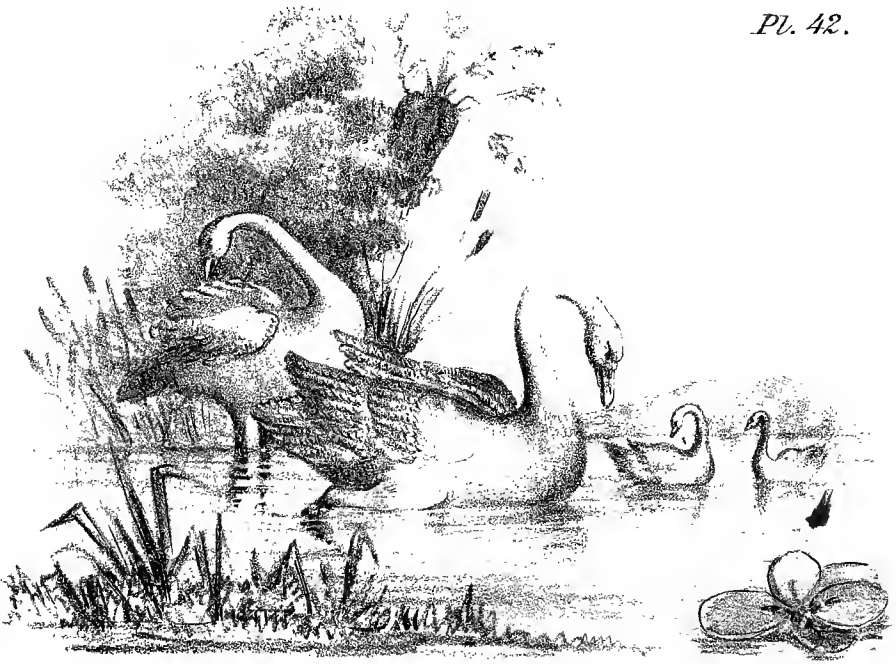

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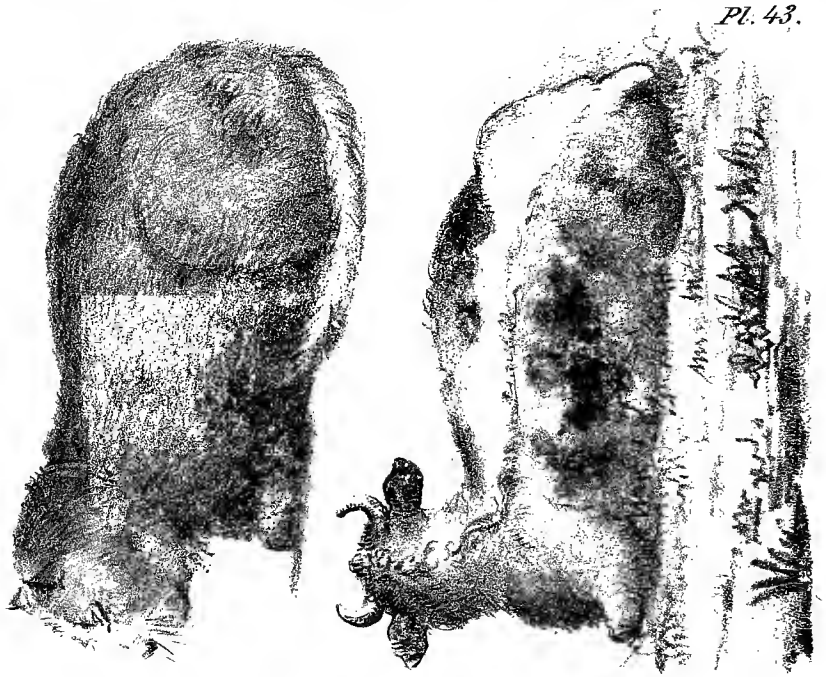


him, and varies his pace at the smallest signal. He is always ready to slacken or hasten it when made acquainted with his rider's will. Neither the length of a journey nor the unevenness of the way, neither ditches nor the most rapid rivers, can discourage him: he surmounts every obstacle, and no impediment can check his career. Is he called to any other service? does it become his duty to defend his master, or bear him to the attack of an enemy? 'He goeth on to meet the armed men, he mocketh at fear, and is not affrighted; the sound of the trumpet and the signal for battle awaken his courage, and he retreats not at the sight of the drawn sword.'" You will recognise the sublime poetry of Job in the latter part of this panegyric on the horse. Indeed the description of this noble animal given in the 39th chapter of that book, has never been equalled by any poet, ancient or modern.

Plate XL. contains parts of dogs. Little verbal direction can be given on these subjects, nor do they require it. The outlines you will observe are still curved lines, and so is the shading, in the same manner as the horse: draw the heads and feet several times, to make yourself familiar with them before you proceed to Plate XLI., which is a portrait of a fine Newfoundland dog, with a child on its back. You must draw detached parts of the animal before you venture to attempt the whole figure, nor

will it be advisable to sketch the boy till you have received my letter on the proportion of the human figure.

Plate XLII. consists of figures of swans, which are frequently introduced in aquatic scenery with the happiest effect. You must be careful in making your first outline very faint, and keep within the size of the copy, as it is the usual fault of learners to make figures much larger than the drawing before them. The shadows on the swans are first produced in the same manner as those on the body of the horse, but must be finished by making circular touches like feathers; the swans in the distance must be kept faint, and the reflection on the water left at first quite white, and afterward a line or two drawn across it.

Plate XLIII. consists of two whole figures of a cat and a cow, from Morland: in both subjects, begin by making points and sketching the outline slightly; afterward, in strengthening it, give it breaks and touches, to imitate the appearance of the hair.

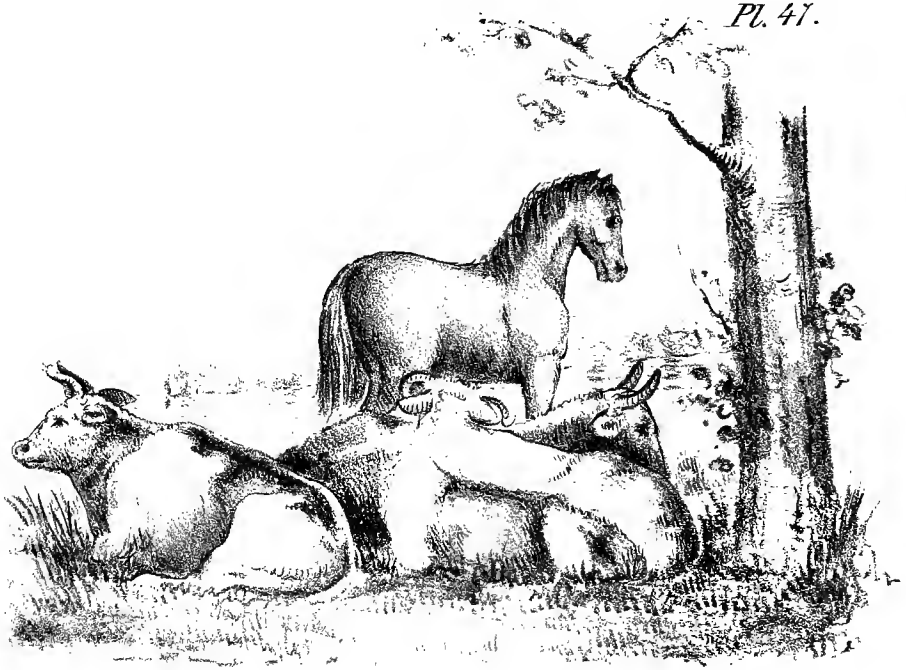
I shall remark on Plates XLIV., XLV., and XLVI., after I have written a letter

Pl. 44.

Pl. 45.

Pl. 46.

Pl. 47.



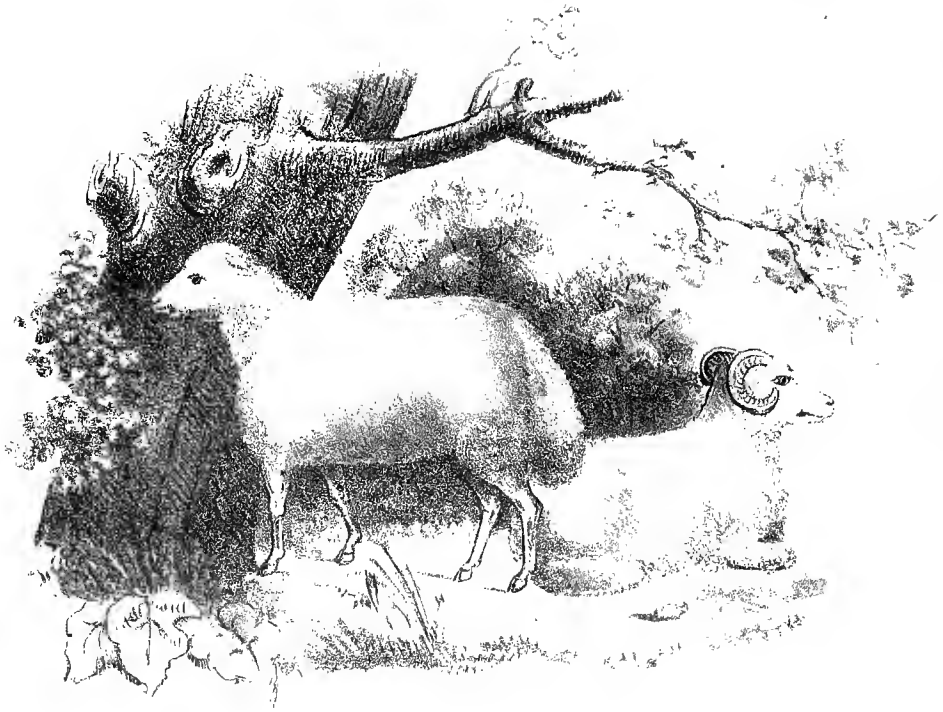
on the proportion of the human figure; you will therefore pass them, and proceed with Plate XLVII., which is a group of cattle, from a fine painting by the celebrated Cuyp. This picture, from the peaceful stillness of its composition, is known by the name of Repose. You will observe a greater degree of finish given to this subject, than to the animals previously drawn. The light and shade are strongly marked, and the mass kept in the middle tint; after this is effected, the whole is hatched over with short thin lines, to give it the rough hairy effect.

Plate XLVIII. is a group of sheep, from a picture by George Morland, whose beautiful and accurate delineations of rural scenery and figures justly place him in the highest class of painters of the British school. And it is much to be lamented, that a person endowed with so much talent should have been subject to such irregularities of conduct, as rendered his short life a continual scene of misery and dependance. It is painful to dwell on the dark parts of a character, that, under happier circumstances, might have been an honour to this country; but a short sketch of his life may not be unacceptable to you.

The father of Morland was an indifferent painter of portraits, and in very low circumstances, the misery of which was increased by his loose and irregular habits.

Our young artist early exhibited a strong inclination to painting, but his genius was much depressed by the circumstances and habits of his family. He was initiated very soon into the mysteries of the gin-shop, the ale-house, and the stable; and in these abodes of vice and misery he unfortunately made his selection of existence and of study. Yet with all these disadvantages, he produced a number of works possessing very striking beauties. His favorite subjects were interiors of stables, pig-styes, farm-yards, doors of public-houses, &c.; these he touched with great freedom and ease, and frequently with very beautiful colour. Some of his smaller pictures of pigs wallowing, or surrounded by young ones, playing or sucking, are master-pieces of their kind. His talents in this line soon procured him considerable employment, and afforded him the means of dissipation; in which unhappily he indulged to excess, and soon so far surpassed those means, that he fell into debt, and was confined in the King's-bench prison. Even in this abode of vice and wretchedness his talents were laid under contribution by frame-makers, picture dealers, &c., who, taking advantage of his caprices and his love of liquor, indulged him to excess, receiving in return the productions of his pencil. Some of them, more speculative than the rest, released him from imprisonment, immured him in a private house, and took to themselves all the benefit of his labours; keeping him in almost a constant state of intoxication. In such a mode of existence the vital spark could not long support the bodily frame;

Pl. 48.



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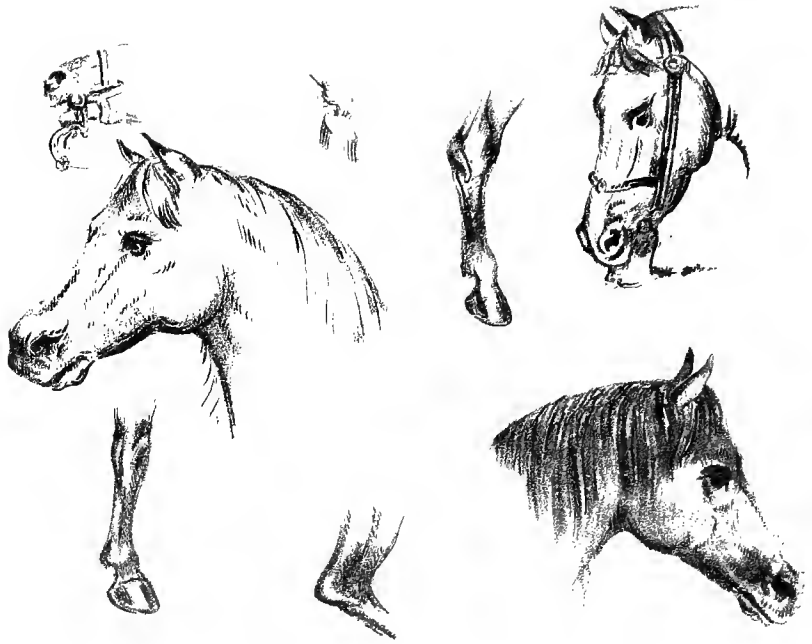

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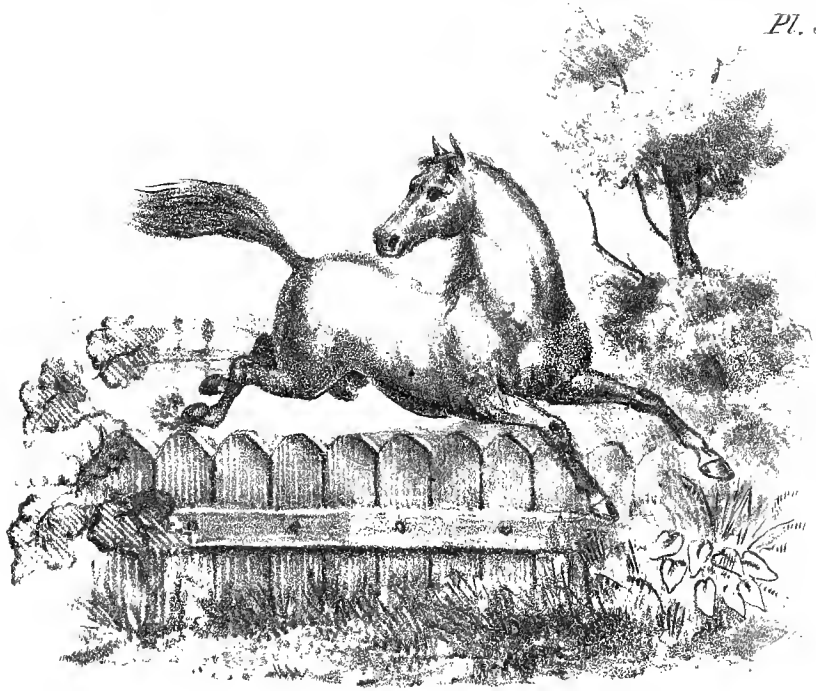
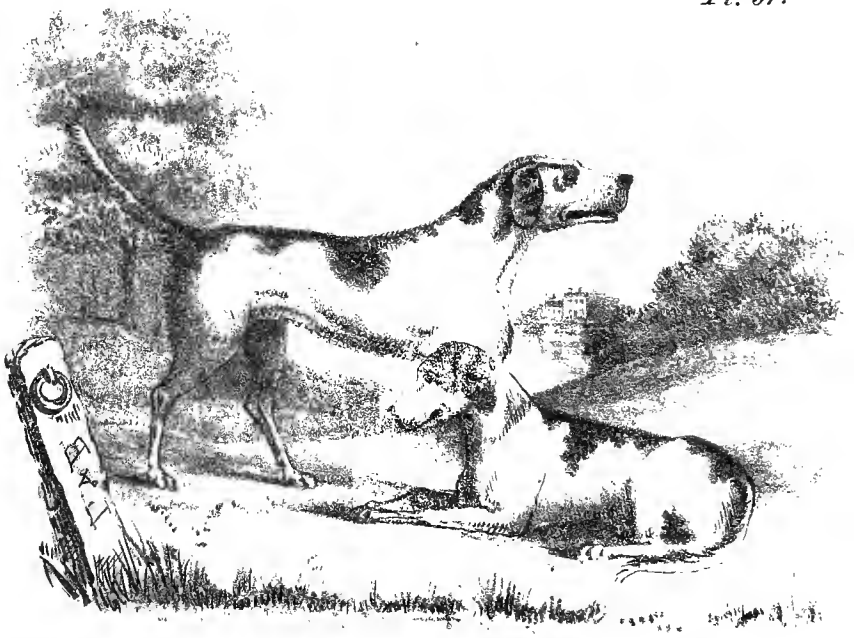


Pl. 51.



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and, consequently, at an age when, in men of proper conduct, the physical and mental powers are in a state of maturity, he fell into decay, and a premature dissolution closed his mortal career, in the fortieth year of his age.

The youthful and giddy-minded are too apt to compare their own conduct with that of one whose whole life was composed of short fits of exertion when driven to it by the direst necessity, succeeded by long periods of idleness and intoxication, instead of setting before themselves examples in which genius and industry are combined. Following this fatal precedent, many a drunkard has endeavoured to pass for a genius, and if reproached for his conduct, has, in derision of all sober advice, hiccoughed the name of Morland, and flattered himself that, like him, he should be able to astonish the world in his lucid intervals.

You will observe that the touch is different in these animals from that of any you have before done; and as the fleece of a sheep, when in its natural state, is nearly white, it shows best when contrasted with dark shadows; from this circumstance, sheep add greatly to the beauty of the foreground in a landscape.

Plate XLIX. contains parts of horses taken from the sketch book of Morland,

whose constant practice it was to take sketches from nature, of almost every animal that came under his notice; in many cases the most spirited and correct drawings were made with the burnt end of a skewer, or by any means of marking on paper which presented itself at the moment. Morland was peculiarly happy in marking the characters of animals; and you will not be at a loss to discover the head of the placid, the vicious, or the timid horse, in the sketches before you. It will greatly facilitate your progress in drawing from life, if you accustom yourself to draw parts of more finished subjects in this free style from memory, and afterward compare them with the original, till every part of a horse or other animal become familiar to you; and as you have used the pencil so long, I should recommend that you now sketch with black and white chalk, which will give more effect with less labour.

Plate L. is the frightened horse, from a fine picture by Carlo Vernet, a French artist, whose drawing of the horse was considered superior, both in accuracy and spirit, to that of any other painter; but it is acknowledged that our own countryman, Alkin, has exceeded him. You will observe I have dwelt more on this noble animal than any other, because he is more constantly before our eye, and his shape is less hidden by his outward covering than that of most other quadrupeds. The student who can draw a horse well, rarely finds much difficulty with other animals.

Plate LI. Two fox-hounds by Taylor; with these I shall for the present conclude our studies of animals, and in my next letter commence with the human figure.

LETTER IX.

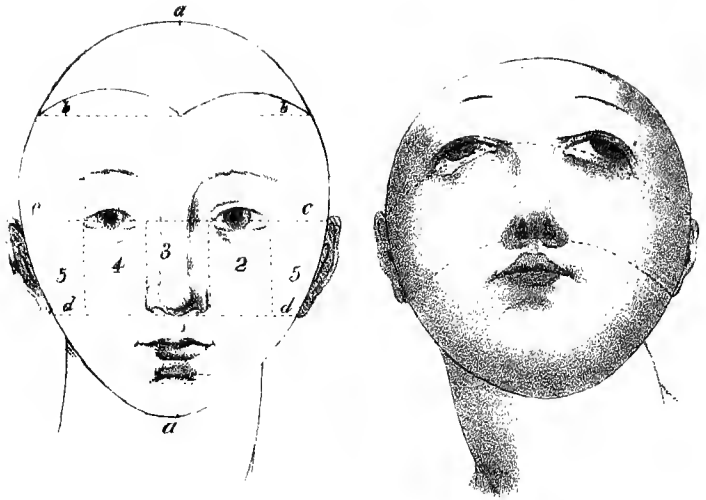
Nothing can surpass the beauty and symmetry of the human figure, as we are told by our Creator that he dignified his last-formed creature man by creating him "in his own image." Justly to delineate the "human form divine," is the highest point of excellence to which the painter can aspire. The study of this subject will therefore demand your undivided attention and persevering exertion.

Before we proceed to draw any particular limbs or features, it is necessary that we should know properly where to place them. If I were addressing a person who contemplated making the art a profession, I should advise him to obtain a small work by Tinney, displaying the anatomy of the human figure, written expressly for artists, and

to make himself thoroughly acquainted with the names and forms of the bones and muscles, before he attempts to draw the figure. It is for want of this preliminary study, which is the only foundation for correctness, and which may be easily attained, that many persons fail who endeavour to obtain a livelihood by portrait painting. But as the study of anatomy would occupy too much time for persons who make drawing an amusement only, certain rules have been laid down by eminent masters for the relative proportions of the human figure, which will, in some degree, supply the place of anatomical knowledge.

We will commence our studies with the rules for producing the head and face. By referring to Plate LII., you will find that the first head is commenced by drawing an oval, or rather the outline of the shape of an egg, it being larger at the top. Then draw a perpendicular line, dividing the oval in the centre; this line in the plate is marked *a a*, and is crossed at equal distances by the lines *b b*, *c c*, and *d d*. The lines *c c* and *d d* are again divided into five parts. I have drawn this figure without the features being marked on it. See No. 1, Plate LIII. You will perceive that the crown of the head and part of the forehead occupy the first division as far as the line *b b*, thence to *c c* is placed the part of the forehead seen below the hair, the eyebrows and eyelids; the eyes are always placed exactly in the centre of the head, as may be

Pl 52



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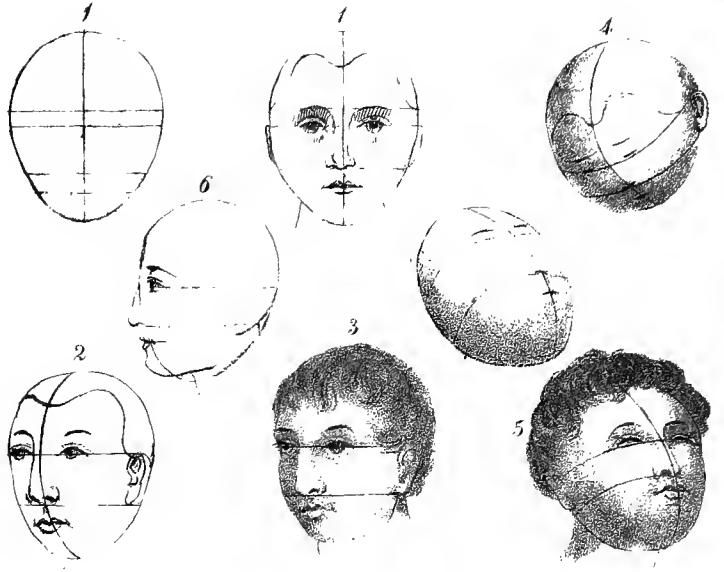
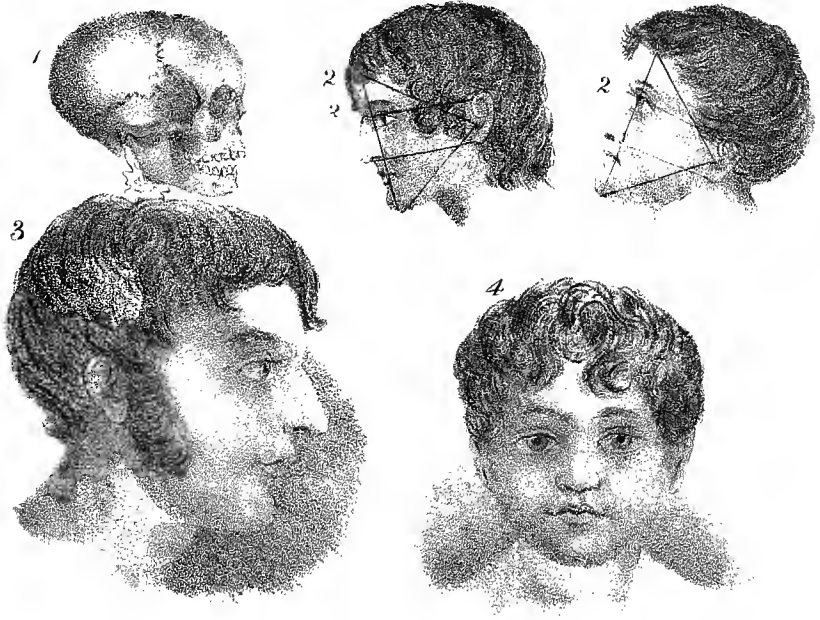
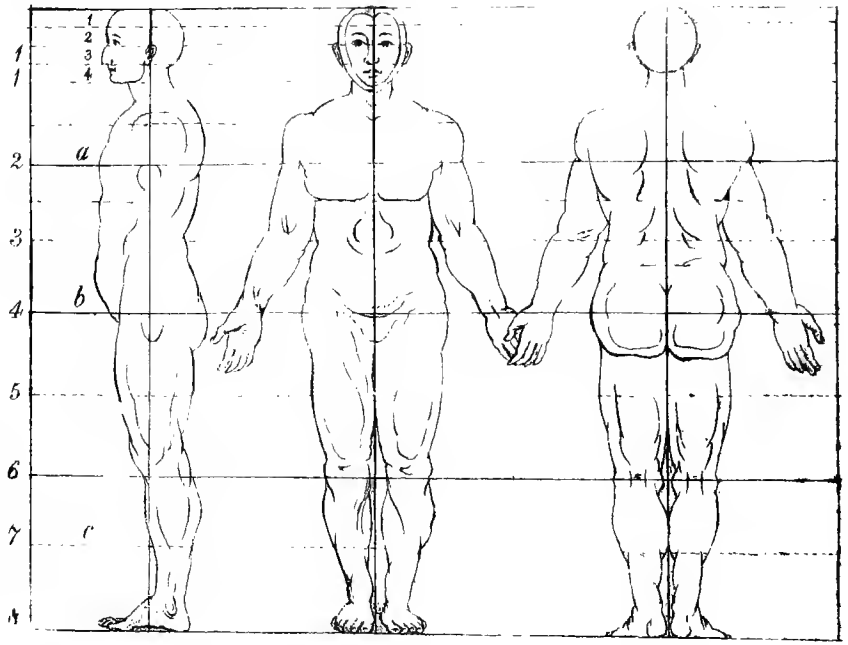


Pl.54



Pl.55



seen on the line *c c*; the next division, *d d*, gives the length of the nose; and the last is occupied by the mouth and chin. In the second and fourth of the perpendicular divisions, between the lines *c c* and *d d*, the eyes are placed; and you will observe that the distance between the eyes is equal to the breadth of one eye; and that the same lines which mark the length of the nose, show the length of the ears. This diagram shows the general principles on which the head is designed in every possible position: and it will much lessen the difficulty, if you mark the different proportions with a pencil on an egg, adding the features, as in Plate LII. By turning the egg in various directions, you can have a half or three-quarter face, and make it look upward or downward at pleasure; this will exemplify at once the reason why the lines in our succeeding examples curve in different directions, according to the inclination of the head. As I before observed, these divisions of the head are only to supply the place of anatomical knowledge, and it is not to be supposed that all heads are formed with mathematical nicety, according to the foregoing rules. These general principles should always be kept in mind when drawing either from a copy or from life, and they will prevent your making any very glaring error. The drawing on your egg will enable you to form the second head in Plate LII.

Plate LIII. contains ovals in various directions, all marked according to the preceding rules. No. 1 has the lines without the features. In Nos. 2 and 3 the oval is inclined to the right and left, to produce a three-quarter face; the lines still seen. Nos. 4 and 5 are heads looking up and down. No. 6 is the head in profile, in which, of course, the line *a a*, seen in the first example in the middle of the face, becomes the outline. You must here observe, that the line *d d*, which runs from the lower part of the nose under the ear, always marks the termination of the back part of the head in a full-grown person. To prove this, turn over to No. 1, Plate LIV., where I have drawn a human skull; you will find that the part of the skull called the occipitis, terminates at the point, and the vertebræ of the neck commence. No. 2 in this plate is introduced to show you a method used by some artists of finding the place for the ear and other features, by means of an equilateral triangle; but I cannot say that I think the rule a good one in all cases. Nos. 3 and 4 in this plate are sketches of heads without the lines, to teach you to place the features properly without them; and here let me remind you that, having once thoroughly learned the foregoing rules for drawing the head, you must habitually call them to mind whenever you attempt to sketch a face, till they become quite familiar to you; you will then have no occasion to mark

the lines on your drawing, but will be able to place the features correctly without their help.

Having given these rules for drawing the human head, we will now proceed to the body and the limbs. Plate LV. contains a back, front, and side view of a whole length figure; and you will observe, by the numbers on the side of the plate, that the whole figure is divided into eight parts; the oval of the head, which we have already studied, forming the first, as a well-proportioned human figure is supposed to be eight times the length of the head. You will see the relative proportion of the limbs to the body, by studying the figures in this plate; and it is unnecessary that I should enter into detail on this subject at present. For those who do not study anatomy, as I have before observed, this must be considered the grammar of figure drawing; and you must never omit to apply the rules laid down in this plate to any figure you intend to draw, not by actual admeasurement on the paper or canvass, but by your eye.

We must now pass on to the sketching of limbs and features, preparatory to attempting the whole figure. You must begin with eyes, and they are easily drawn by

any person as familiar in fronting outlines as you ought to be from your previous practice.

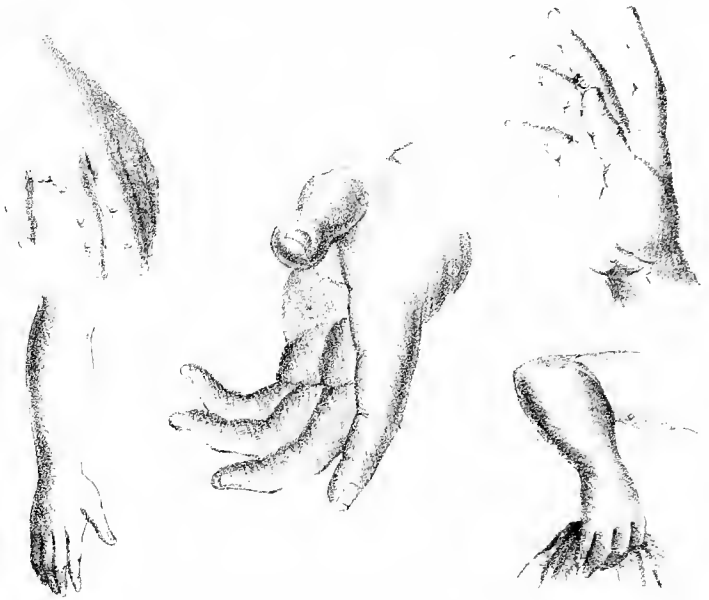
I have sent you, in Plate **LXI.**, six drawings of the eye in various directions: the first, you will observe, is the eye drawn directly in front; this is divided into three parts: the centre one is the size of the sight; make outlines of this eye till you can do it correctly, and then put it in light and shade. Proceed in the same manner with the other four, and do not turn to another plate till you can draw any of the eyes before you with tolerable correctness, without looking at the copy; the eye in profile is half the width of the eye in front.

Plate **LIX.** contains drawings of the nose and ears at large. **No. 1**, is the ear, the width of which is equal to half its height; and, as we have before seen, its height is about one quarter of the head. You must proceed as in the last plate to make outlines correctly, before you attempt a finished drawing. The nose, **No. 3**, is at its base, seen in front, about the width of the eye; the other figures are too easy to require comment.

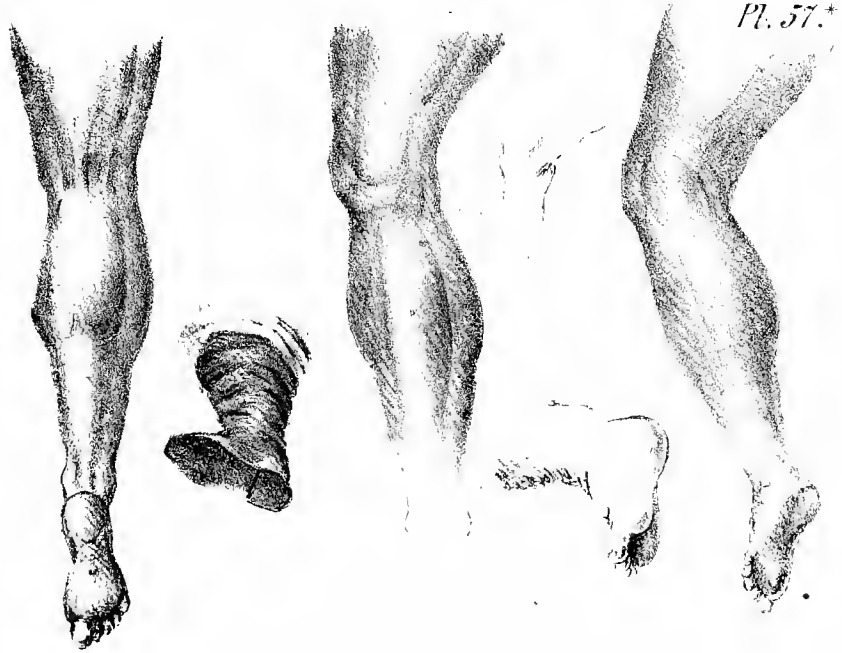
Plate **LXIII.** contains a drawing of a mouth and part of the nose, from an antique

Pl. 56.

Pl. 57.



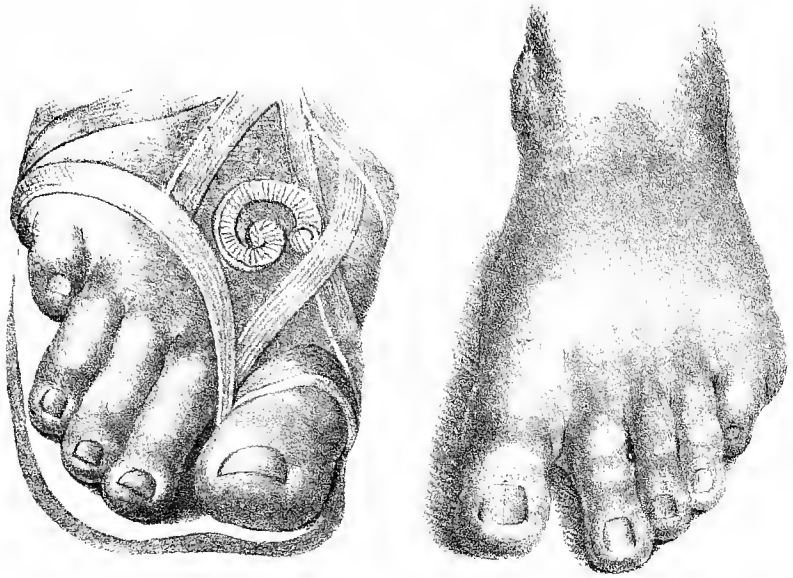
Pl. 57.*



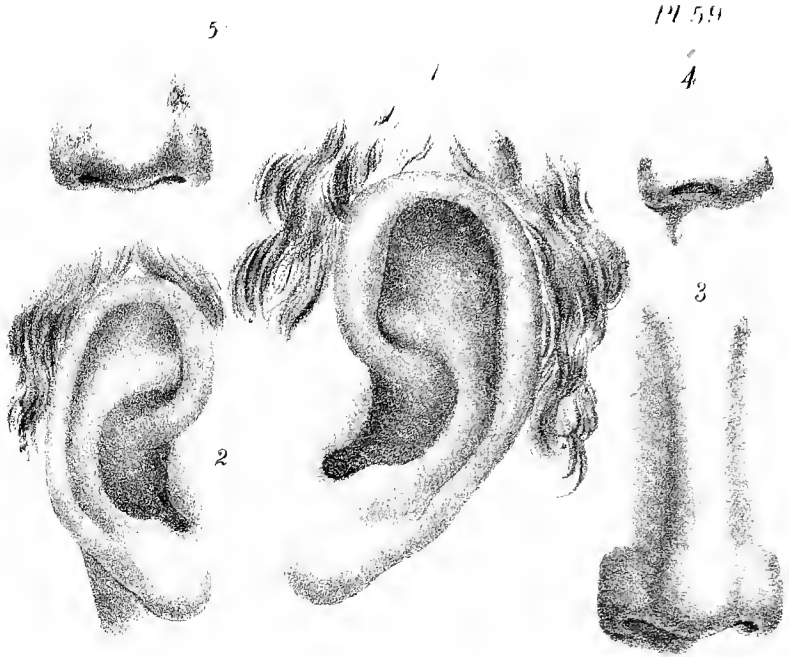
Pl. 58.

LITH. OF LEWIS & BROWN AT 308 ST. N.Y.

Pl 60

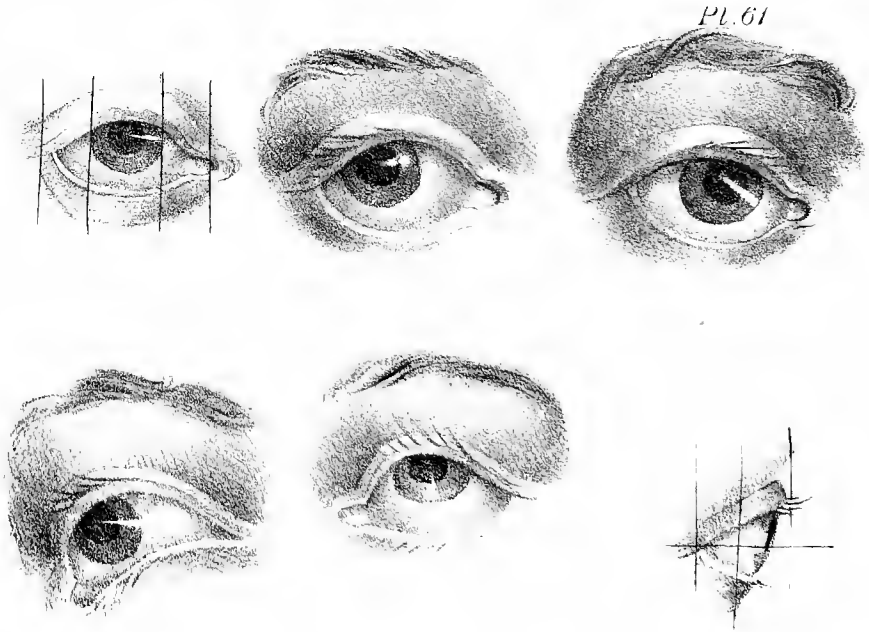


Pl 59



Pl 62

Pl. 61



figure, as this example is more complex than any you have before attempted on this subject, I have sent both outline and finished drawing. When you can draw the eyes, nose, mouth, and ears correctly, you may proceed to combine them with other features. The same remark will apply to Plate LXII.

Plate LVI. contains an outline and finished drawing of a hand from the antique, and the following plates, LVII, LVII.*, and LVIII., consist of hands, arms, and legs, in various directions, any one of which will form an excellent study; they are all taken from the highest authority.

Plate LX. contains a drawing of feet from the statues of the Apollo Belvidere and the Medicean Venus; these statues are supposed to be the highest standards of male and female beauty. The feet in the plate are the size of the original. In shading any of these figures, keep the hatching lines clear, and cross them diagonally, so that they may form diamonds rather than squares. Do not fill any part with a close tint of the pencil or chalk, but make the shadows stronger by recrossing the lines where it is required.

LETTER X.

As you are by this time able to make correct drawings of the separate parts of the human figure, we will proceed to subjects in which they are united.

Plate **LXIV.** is an outline and finished drawing of the lower part of the face seen in profile. The outline must be studied first, and every part formed correctly, observing to make that part of the outline more dark and broad, which will afterward be put in strong shade. This is done in the outline before us in the touch under the nose, the lower part of the upper lip, and the corner of the mouth. This variation in the strength of the line, according to its situation, often renders free outline drawings more pleasing than elaborately finished subjects; remember it is impossible to make a good drawing, if the outline is not perfect. You may now proceed to put the sketch in the first shade, by covering all parts of the drawing, except that which is left in strong lights, with curved lines; cross these lines for the darker or second shade, taking care to hold the pencil or portcrayon as far as possible from the point,

that the line may be long and free. After putting the nose and mouth in shade, lay in the background with lines crossing each other diagonally, till you get the whole mass a shade darker than the middle tint on the face. This background will throw the strong light left on the face very forward, and at the same time keep the dark tints from appearing too black by contrast with the white paper to which, without the background, it would be opposed. This nice balancing of light and shade is technically called the keeping of a picture, a subject which I shall treat of more fully when we return to landscape drawing. When you have finished the background, give the last spirited touches to the lower part of the nose and lips, and the drawing is complete.

Plate LXV. contains two heads in profile. No. 1 is a pleasing study from a picture by the celebrated French artist, Le Brun, who has rendered himself famous by his accurate delineations of the human figure, when under the influence of the passions. This head represents liveliness, cheerfulness, and attention, influenced by a degree of surprise mingled with admiration. This is an easy drawing; the only part that may give you trouble is the hair: in copying this, observe that all the lines by which it is formed run from a point at the crown of the head; let the lines run in curves to every part of the head, taking care to wind and turn them in imitation of the copy.

No. 2 represents respect, veneration, and admiration, expressed both by the features and by the position of the hand on the bosom.

Plate LXVI. is a head from a picture by Fuseli, introduced here as the last of the profile heads that will come under our notice. The hair, you observe again, all springs from one point, and terminates in wavy ringlets. The directions given for Plate LXIV. apply to the subject before us.

Plate LXVII. is a fine head from the passions, by Le Brun, representing bodily pain. In drawing the outline of this three-quarter face, remember the divisional lines first pointed out, as they will greatly assist you. The light, shade, and background are formed as before directed; but you must take care to preserve the reflected light between the lower part of the cheek and the dark shade of the neck.

Plate LXVIII. is a drawing from the statue of Venus de Medicis, one of the finest productions of the ancient sculptors. This head, as well as Plate LXVII., is drawn with red chalk, which will work with as much ease as the pencil or black crayon, if you procure the best French chalk, and take care that it is soft and pleasant to the touch.

Pl 63

Pl.64

Pl.65

Pl.66

When you can copy the foregoing example correctly, it will be proper to commence the whole figure; and for that purpose we must refer to Plate **XLIV.**, the forester's boy and his dog. Here the division of the figure according to the rules laid down in Plate **LV.** will apply. The finishing of the drawing, after you have formed the outline correctly, will be easy. In small figures, like that before us, the less hatching there is on the face the better. You must keep the hands free, and observe that the shadows thrown on the figure are all formed by lines crossing each other.

The sleeping shepherd, Plate **XLV.**, and the girl at the spring, Plate **XLVI.**, are drawn by the same rule. The landscapes to both these subjects are interesting, and care must be taken that they do not overpower the principal figures. You will observe that juvenile faces are marked by peculiar roundness of form, and that the outline of the head approaches nearer to the circle than the oval.

Plate **LXIX.** is the statue of Apollo, which is allowed to be the finest single figure in the world, and is justly the object of universal admiration, from the elegant symmetry of every part, which gives dignity to the whole. Apollo is supposed to have just discharged his arrow at the Python. In drawing this beautiful figure, great care

must be taken that the outline is flowing and correct, and that every part is firmly, yet delicately, shaded. When you can draw this figure, you must proceed to sketch from figures in plaster of Paris, cast from models from the antique. You will be at no loss how to proceed in placing them on paper, if you constantly refer to our early directions. When you draw from plaster figures, you must take care to let the light fall upon them from the top of the room; thus, if you draw in a room that has two windows, you should close one entirely, and the other all but about one-third from the top; by this means the figure will be in strong light and shade, and you will be able to produce the whole with force and truth, which would not be the case if the shadows were weakened by lights coming in different directions.

As the concluding subject on this branch of the art, I have sent you, in Plate LXX., two figures in outline, with the muscles violently excited, displaying themselves with great force. These specimens will prove to you the necessity of understanding the anatomy of the exterior muscles of the body, if you intend pursuing your studies of the human figure to a greater extent than I have gone in this treatise.

The figure on the burning pile, whose writhing muscles show the acute torture he is suffering, is taken from a picture by Guido Rheni, and forms the subject of one of

Pl 67

Pl 68

Pl 69

Pl 70

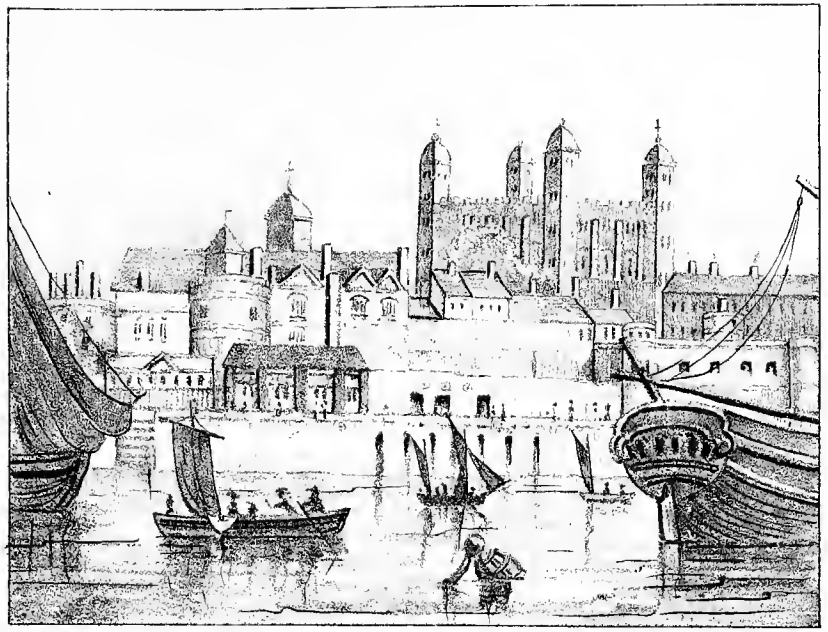
the four celebrated paintings, by that artist, of the life of Hercules. He represents the hero himself, who, having discovered the centaur Nessus' plan of carrying off Dejanira, shot him with a poisoned arrow. Nessus, on the point of expiring, gave Dejanira a tunic stained with his blood, assuring her it possessed the virtue of bringing Hercules back to her if ever he should prove faithless. This garment was poisoned, and Hercules had no sooner put it on than he felt indescribable torments. He terminated them by putting an end to his life, and the god of strength and courage expired on a burning pile raised by himself.

Guido Rheni was the son of a musician, who intended him for his own profession; but the genius of Guido displaying itself early, he was placed under the direction of Dennis Calvart, a Flemish painter. He afterward entered the school of the Caracci, and soon distinguished himself by his works, which at length attracted the attention of Pope Paul the Fifth, who took great pleasure in seeing him paint; the Prince of Tuscany and others also loaded him with presents and proofs of their esteem. Guido, endowed with an astonishing facility, might have ended his days in the midst of fame and fortune, if in his later years his passion for gaming had not disturbed his working. This, added to the losses he sustained, absorbed all the fruits of his labour. Compelled to work with rapidity, he had the mortification in his old age to see his

paintings little esteemed by connoisseurs: at last, pursued by his creditors, and abandoned by his former friends, he died in great poverty in the year **1642**, aged **67**.

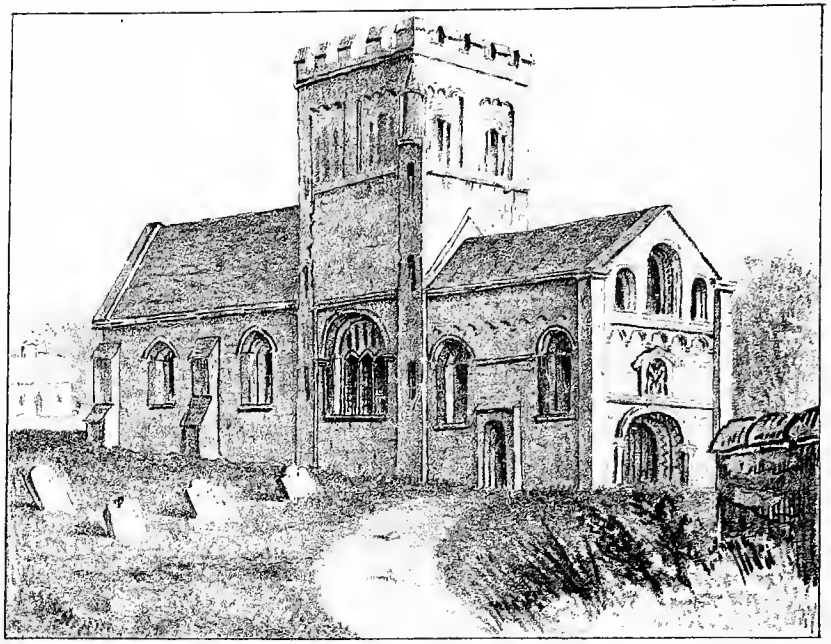
I shall now conclude my letters on figure drawing exclusively, and only recur to it again as the figures in the different landscapes that will come under our notice in the next part of this work may demand our attention. It will be proper to remark that if you draw with red or black chalk crayons, you should either draw on thick paste-board, or else have your paper strained on canvass, in a stretching frame. I shall take a future opportunity of showing you the use of coloured paper, and heightening the light with white chalk, and merely mention it here lest you should suppose it had escaped my observation. It has been my object throughout, to lead you on step by step in the foundations of the art, which I hope has been accomplished; my next series of letters will contain full instruction on the more ornamental and pleasing branch, which would have been useless in the earlier lessons.

Pl. 71.



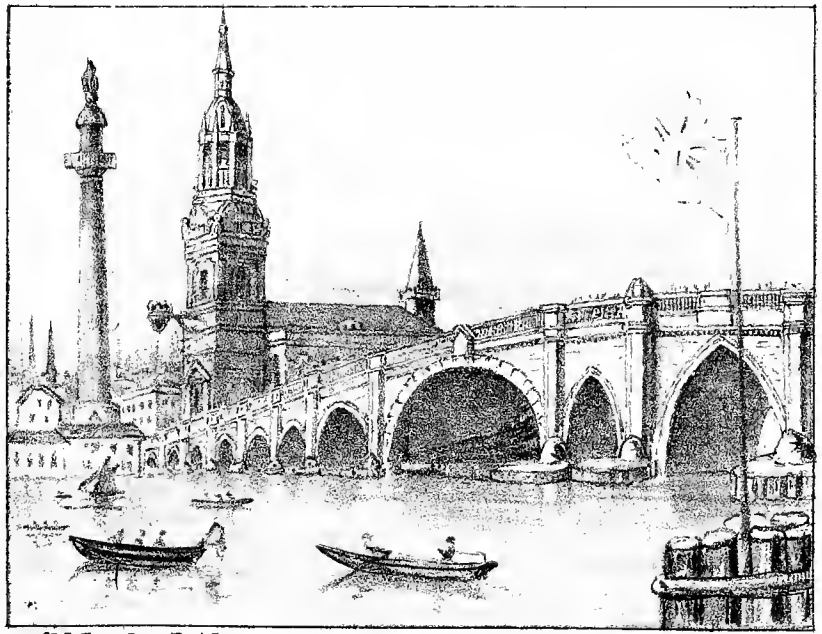
Tower of London.

Pl. 72.



Iffley Church.

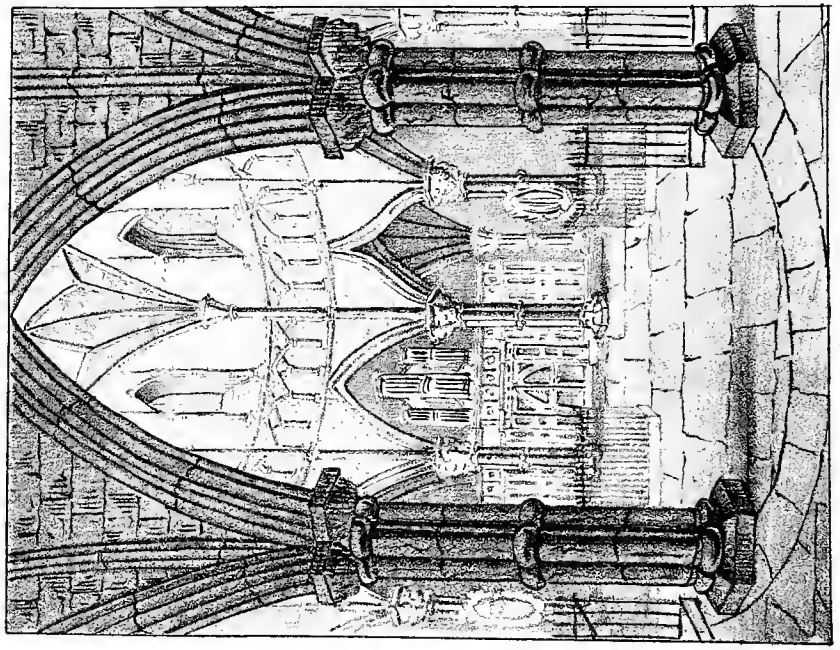
Pl. 73.



Old London Bridge.

LITH. OF LEWIS & BROWN 37 JOHN ST. N.Y.

Pl. 74.



Temple Church London.

LETTER XI.

We have now nothing but pleasure before us, as every drawing on which we shall have to remark will be interesting, and the execution easy, since you have mastered the difficulties of the early stages of the art.

We commence our third part with a drawing of the Tower of London, Plate LXXI., and I cannot give you a better description of it than that contained in Hughson's Walks through London, which I therefore insert. "The Tower of London stands on an eminence called Tower Hill, and though said to be of very ancient date, cannot be traced with any certainty beyond the time of William the Conqueror, who built what is now called the White Tower, and enlarged the whole, which at present covers twelve superficial acres; its ramparts are surrounded by a deep and wide ditch, proceeding north on each side of the fortress, nearly in a parallel line, and meeting

in a semi-circular projection. The slope is faced with brickwork, and the walls have been so much mended, that the original stone is scarcely to be seen. Cannon are placed at intervals round the walls, though the interior is completely lined with old houses. The principal buildings within the tower walls are the White Tower, the Chapel of St. John, the Church of St. Peter ad Vincula infra Turrim, the Ordnance, Record, and Jewel Offices, the Horse Armory, the Grand Storehouse, in which is the Small Armory, the Apartments for State Prisoners, and the Menagerie. The palace within the tower was in the south-east angle of the walls, and was used by the kings of England for nearly five hundred years, only ceasing to be so on the accession of Queen Elizabeth, who, after being confined as a prisoner by Queen Mary, had probably no wish to renew her residence in the tower."

We have before had a drawing of the Bloody Gate, with its ponderous portcullis, through which you pass to the Chapel and the White Tower. The latter is a large square building, with square turrets at each angle rising considerably above the embattled parapet. The windows are semi-circular, and their form and ornaments show the date of the tower to be about the time of the conquest, when it was the policy of William to erect similar buildings, in different parts of the kingdom, to keep his new subjects in awe.

This view is taken from the river, and all that it requires is careful drawing, as there is little in this subject that is not familiar to you. Keep the water transparent, and let the shipping in the foreground be full and dark, so that the buildings of the tower may recede. I have in former lessons drawn less sky than is here given, not because it is difficult to execute with the chalk or pencil, but because it is injurious to the effect of the drawing, unless properly placed; but now your judgment has been more exercised, and I hope more matured, I have introduced more sky, as is usual in finished drawings. Here you see nearly all the buildings run in horizontal lines; it is therefore necessary that the clouds should take a circular form, in order to give picturesque effect by opposition. The means used to produce the sky with the pencil, is, to pass over the whole of it lightly, and then take a stump or piece of soft paper and rub lightly over it till it looks like a smooth even tint put on with a brush; then with your pencil form the dark masses of clouds, and after all with the edge of the India rubber take out the lights; this with little trouble will produce a most pleasing effect.

Plate LXXII., is a drawing of Ifley Church, Oxfordshire. It follows the Tower of London, because the architecture of the tower of this church is of the same period,

though as a building devoted to religious purposes it admitted of more embellishment. This church is situated in a small village about a mile and a half from Oxford, and consists of an aisle and chancel. The tower is nearly in the centre, on each side of which is a circular window supported by shafts, ornamented with the zig-zag and other rude but elaborate sculpture, so much used in churches and other buildings about the era of the conquest. The church is entered on both sides by circular doorways, adorned with columns, and the zig-zag, beak, and toothed ornament in receding divisions of mouldings. The drawing before us shows the south entrance and part of the western doorway, which is rich in the same kind of sculpture which adorns the rest, and, though rude in its execution, produces a striking grandeur of effect. Both on the south and north, windows of later dates have been inserted, but the circular tops are still perceptible, and show that a regularity of architecture prevailed throughout.

I have commenced this part of our work with these early specimens of English architecture, that you may gain a portion of antiquarian knowledge sufficient to distinguish dates of buildings as we proceed; and I am not aware of any earlier specimens than the Tower of London and Ifley Church.

The height of the figure in the foreground will give you the horizontal line. The points of sight and distance are both out of the picture, but you will easily find them by applying your rule. Keep the architecture of the doors and windows distinct, yet not stiff; and let the strong light fall upon the doorway, which is the principal feature of the drawing. You will proceed with the sky as before.

Plate **LXXIII.** is a view of **London Bridge.** The spirit of improvement which in this age is so conspicuous, has at length penetrated the breasts of the citizens of the metropolis, and this bridge, which has stood since the year **1176**, after undergoing various alterations, is at length, to the credit of the city, to be removed, and one more suitable to the immensity of the metropolis to be erected.

This bridge was thirty-three years in building, and was, till the year **1756**, covered with houses. At this period the inconvenience of having the principal entrance to London narrowed by habitations, became so glaring, that they were removed by act of parliament. Standing on the Southwark side of the Thames, this bridge and the magnificent spires of the different churches, with "London's column, pointing to the skies," and the roaring torrent beneath, form a very picturesque subject for a drawing. You must begin by dividing the whole space allowed for the bridge, into piers and

arches, commencing with the centre arch, then lightly sketch the Church, Monument, and adjacent buildings. Having got all in their proper places, finish the Monument first, taking care to keep it all in middle tints for the light parts, and make it very little darker in the shade, as if either light or shade should be too strong, it will become prominent, and spoil the keeping of your picture. You will then finish the spire of the church. This is called St. Magnus Church, and was built by Sir Christopher Wren. The rough stonework of the bridge is easy; the water is produced by long wavy lines, leaving the light for the foam. Make the piles and flag-staff in the foreground very strong, and it will throw back the other parts of the picture.

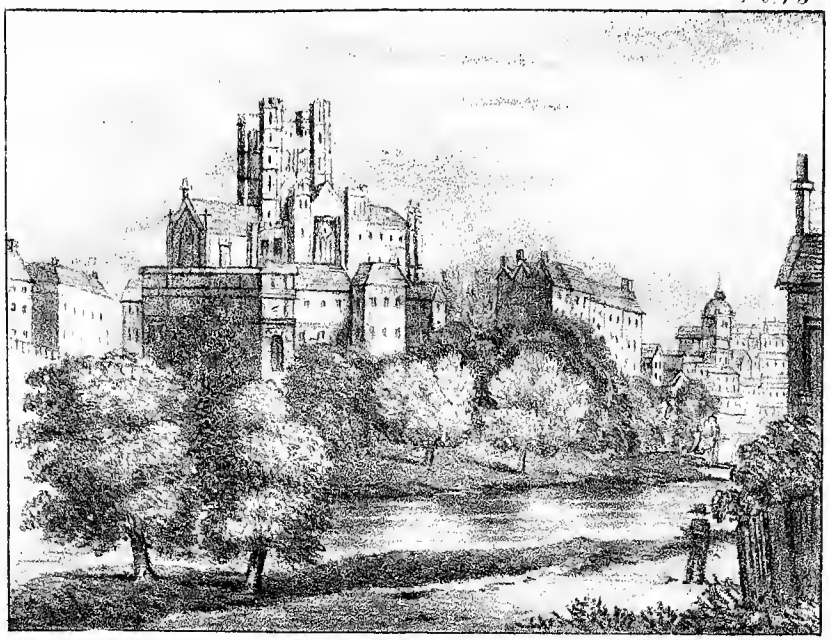
Plate LXXIV. is the interior of the circular tower of the Temple Church, erected in 1185. The knights templars were an order of military monks, who made a vow of chastity and poverty, and at the same time to keep the Temple of the Holy Sepulchre at Jerusalem from being violated by infidels. At the first formation of the society they were remarkable for their adherence to their vows, and were so celebrated for their piety and valour, that the religious of that day vied with each other in bestowing gifts to these vowed soldiers of the temple; so that, in a short time, they became as conspicuous for their pride and luxury, as they were before for the opposite virtues. They had splendid establishments in every country in Europe, and their principal

residence in London was on the spot which still bears the name of the Temple though devoted to a very different use. The Temple of the Holy Sepulchre at Jerusalem is of a circular form, and most of the religious buildings erected by the knights templars were built in imitation of it. We here see that the circular arches had got into disuse, and the elegant pointed arch, supported by clustered columns, supplied their place; but as all alterations in architectural styles proceed gradually, we see the old Norman ornament of semi-circular arches supported by shafts still retained. The iron railings on the pavement enclose the tombs of eleven of the knights templars; these figures consist of two groups, five are cross-legged, and the rest straight: three of the knights are in complete armour. This church forms a beautiful subject, and would be difficult for you to produce, had I not informed you how to put circles in perspective. Pay attention to the mouldings round the arches, and the capitals and bases of the columns.

Plate LXXV. is a view of the Abbey Church at Bath. This is the last of the Gothic ecclesiastical buildings of magnitude executed in England: from the variety, and in some cases the puerility, of its ornaments, it is evident that Gothic architecture had dwindled into the imbecility of age. Ornament is piled on ornament without regard to congruity; and on the turrets at the west end of the church are two ladders

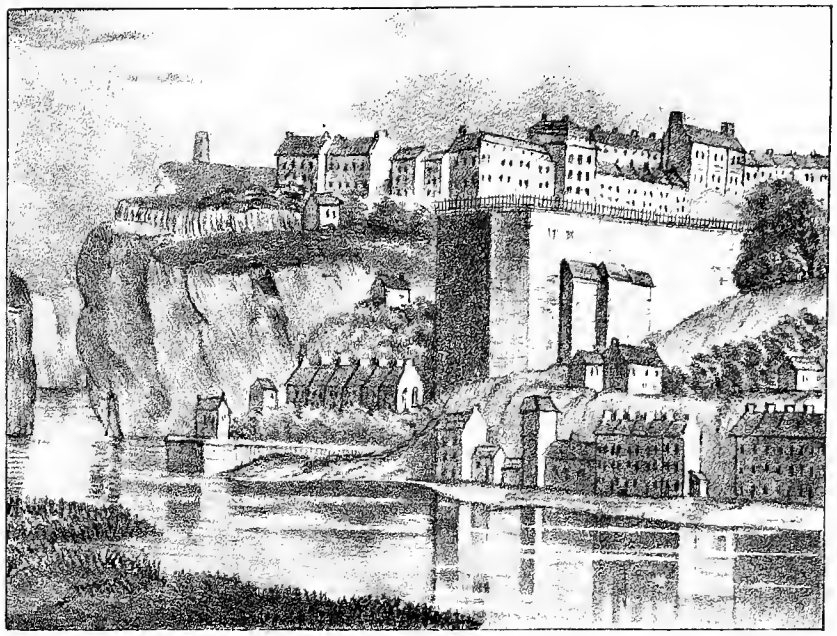
carved in stone, with ascending and descending angles. These remarks merely regard the deviation from any regular style of building which characterizes this expiring effort of Gothic design, for it is impossible to look at the Abbey on the whole, without being struck with its picturesque beauty. The drawing before us is taken on the banks of the Avon, nearly opposite the north parade, and shows the ruins of the old Assembly Rooms. As it regards the drawing, this subject will be a test of your ability, and will require great attention to the perspective lines. In order to show where the horizontal line is placed, I have introduced a figure in the foreground, and you are aware that it is at the height of his head. You must keep every building in the tone of colour that is required, according to its distance from the eye. The Abbey, which of course is here the principal object, is at some distance; you will therefore let neither the light nor shade be so strong as on the Assembly Rooms. It requires careful management to let the ornaments on the tower and turret appear, without bringing it too forward in the picture; this is attending to the keeping as I have before observed, and your attention will be called to it in every succeeding subject. When you were at Bath you probably observed that there are some unsightly old buildings near the Abbey which you do not see in this drawing; the truth is, that a little liberty is taken with the trees, in order to hide them, because they would spoil the picture, as they can by no means be twisted into picturesque buildings. You

Pl. 75



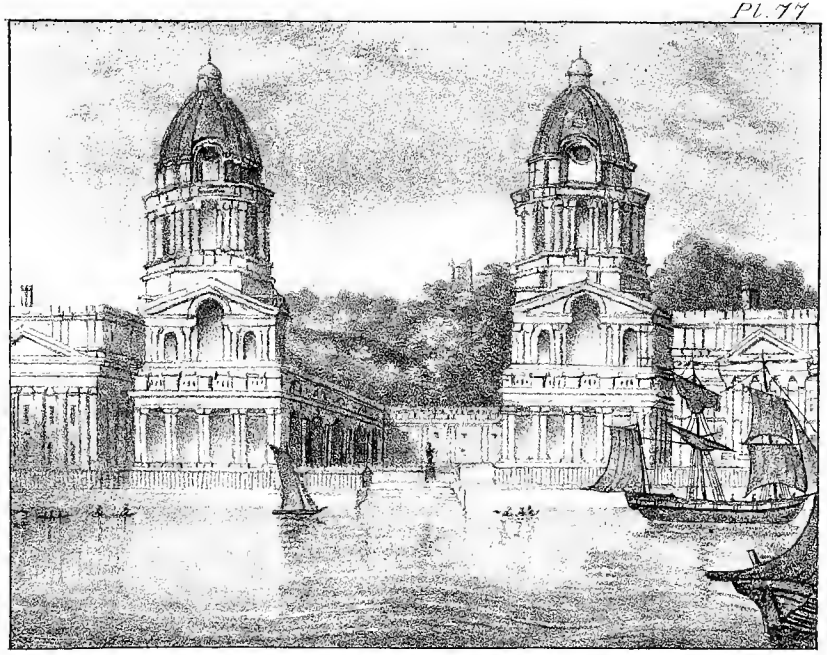
Bath

Pl. 76



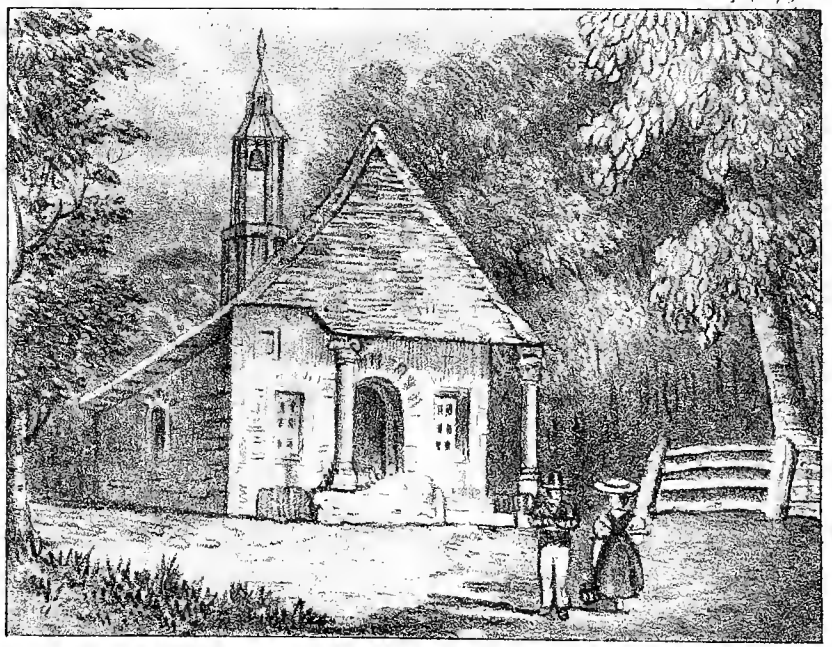
Clifton

Pl. 77



Greenwich Hospital

Pl. 78



Wells Chapel

will naturally ask, Are such deviations allowed in taking a view? To which I can only say, that it is treading on difficult ground, and that to reconcile such a proceeding with truth, it must be done with care and taste; all that is done here is merely to make the trees more luxuriant; by this means they assume a form that hides what is unsightly; at the same time, the chimneys seen above the trees show that there are buildings behind them, and we leave the spectator to imagine what kind of buildings they are. I have hinted on this subject, as you may observe deviations of this sort in many good pictures. But those alterations must never affect the drawing of the principal objects. Thus nothing could justify altering the architecture of the buildings, or placing them in a wrong position, for the sake of effect: the utmost that can be allowed in a real view is to heighten some of the minor objects, so that they give value to the whole. You will understand what I mean if you suppose yourself drawing a Gothic ruin, near which stands a common modern stable; if there was a pollard willow standing near the place, I should not hesitate to give it branches and leaves, to hide as much of the unsightly stable as I could: and I should use every other means to draw the eye away from it. It is this heightening and bringing forward the beautiful, and sinking the unsightly, which makes the drawings of the tasteful artist of so much more value than the indiscriminate copies of all he sees before him.

Plate **LXXVI.** is a view of Clifton, taken from the Ferry-house. It has all the grandeur of Italian scenery; the immense pile of rocks surmounted by beautiful buildings, the river winding its course amid such gigantic masses of rock and foliage, with the vessels passing and repassing, forms, on the whole, a scene replete with picturesque beauty. This drawing will require but little remark. The keeping is the principal object to be attended to; let the distance appear to mix with the air, and do not let your masses of hanging foliage be stiff and formal. The figure in the foreground must be drawn with spirit; and you will find the dark tree of great service in throwing the buildings on the rock into their proper situation.

Plate **LXXVII.** is a view of Greenwich Hospital, taken from the river. The shipping in the foreground of this picture must be drawn with force and spirit, so that the buildings may appear sufficiently distant. You will observe the swell of the water caused by the rapid motion of the steam vessel. The waves must gradually decrease till they are lost in still water. Keep the foreground dark.

Greenwich was, at a very early period, the residence of the sovereigns of England, who took great pleasure in its embellishment. Here Queen Elizabeth was born, and kept her court. After her death the palace was disused, and, in the reign of Charles

II., it had become so ruinous, that it was taken down. He began the present magnificent pile on its site, but only lived to complete the first wing. During the reign of William and Mary, the design was formed of converting this building into an asylum for aged or disabled seamen. This was carried into execution, and the whole building finished by public subscription; it was first occupied by the objects of this splendid charity, A. D. 1737.

Plate LXXVIII. is a picturesque study, from a view in Switzerland. The building is the chapel where the famous William Tell (one of the Swiss patriots, who so nobly delivered their country from a foreign yoke) is interred. The architecture is simple, and will require no remark. You must preserve the masses of trees distinctly. I have introduced two Swiss figures in the foreground; and, in order to draw them correctly, you will bear in mind the rule given for the proportion of the human figure.

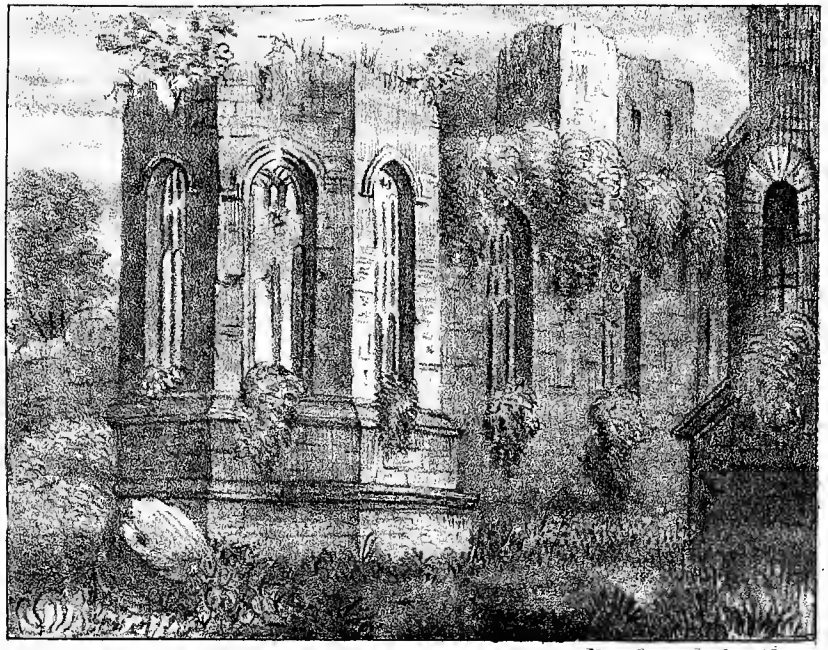
Plate LXXIX. is part of the ruins of Kenilworth Castle, Warwickshire. This celebrated structure has been the scene of many events recorded in English history; and its ruins will be contemplated with interest, particularly by those who have read the celebrated work of the author of Waverly, which takes its name from these pon-

derous remains of Gothic grandeur. The view before us is taken from the interior, and was formerly the great hall. This was built so late as the reign of Henry VIII., but is not the style of architecture of the whole of the buildings. Every style was to be found in this immense pile, as each succeeding owner enlarged and decorated it according to the taste of the period in which he lived. You must keep the ruins with circular arches in strong shade, and let the direct light fall at the bottom of the octangular tower. Keep the rest of the lights in half tint.

Plate LXXX., remains of Lannercost Priory, Cumberland. This building was erected in 1116, and has all the characteristic marks of the religious edifices of the twelfth and thirteenth centuries; the semicircular arches had given way to the pointed style, while the massive circular piers were retained. This drawing will require both care and spirit in its execution. The perspective of the arches must be particularly attended to: let the variety of touch show the effect of time on the stones: draw the foliage, weeds, &c., bold and free.

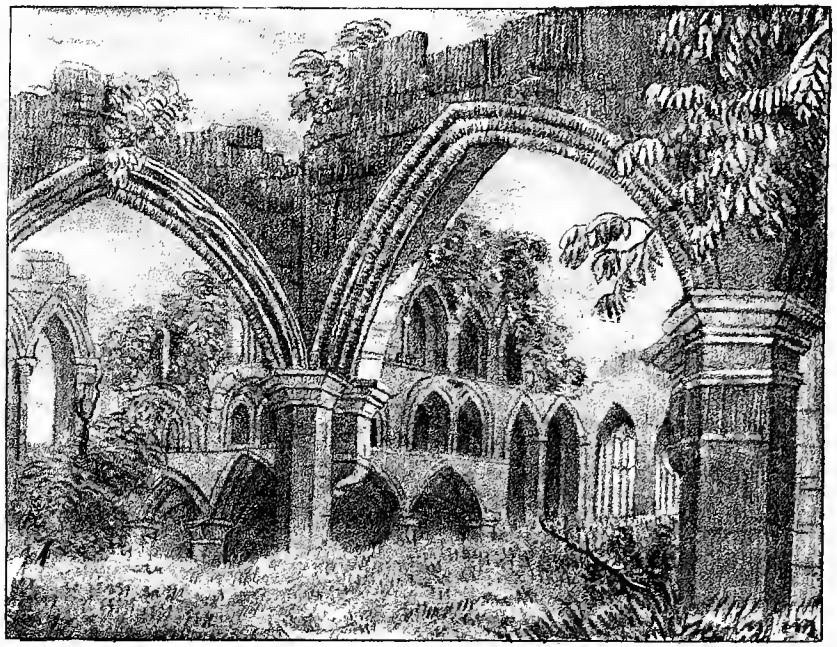
I shall close my observations on Gothic architecture by a few remarks on Plate LXXXI., a view of the ruins of Croyland Abbey. This beautiful ruin is all that remains of one of the most superb buildings in England. Upon examination, you will

Pl 79



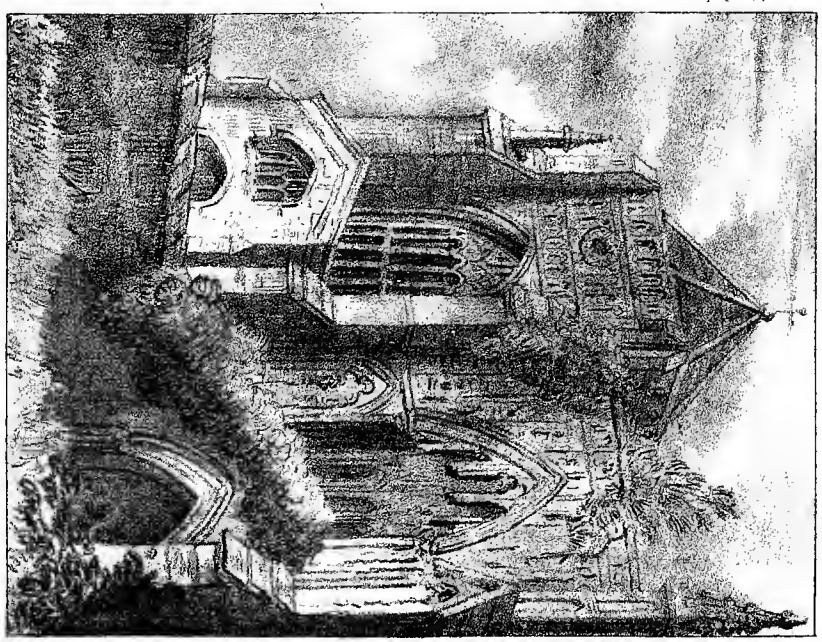
Kenilworth Castle

Pl 80



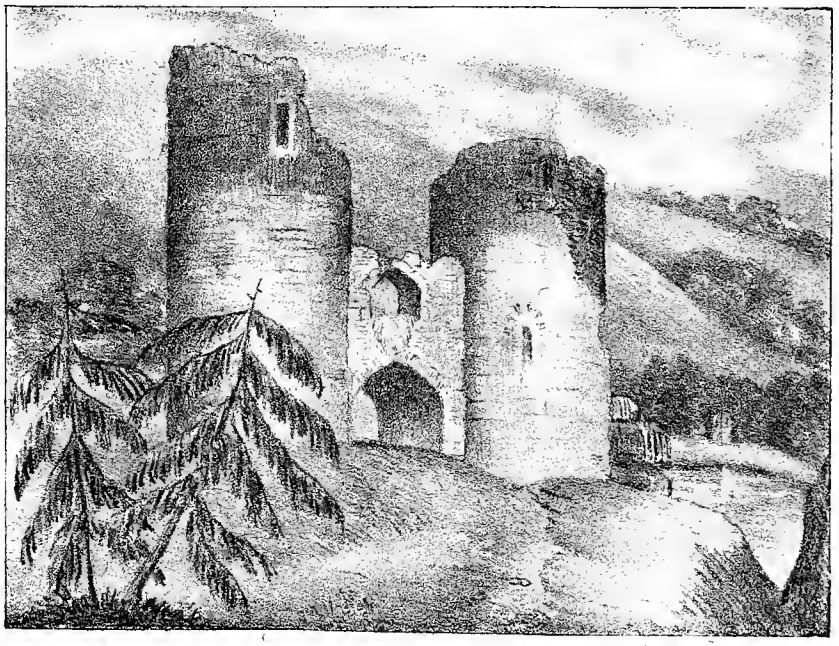
Lanercost Priory

Pl 81



Crowland Abbey

Pl 82



Pennarth Castle

find even in the vestige before us three distinct styles of Gothic architecture. This Abbey was erected in the early part of the twelfth century, on the site of the old building, which was destroyed by fire. And as it must be both interesting and instructive to know by what means buildings were erected so magnificent, that they have never been equalled in more modern times, I have inserted the account of the commencement of this building, from "Perington's Literary History of the Middle Ages."

"Early in the twelfth century the Abbey of Croyland, which was destroyed by fire, was rebuilt. The abbot had obtained from the archbishops of England and their suffragans, an indulgence, which dispensed with the third part of all penances inflicted for sin, to those who should contribute toward the pious undertaking; and it was directed to the king and his people, and to the kings of France and Scotland, and to all other kings and their vassals, rich and poor, in all parts of the Christian world. Two monks carried the animating instrument into France and Fanders; others gladly conveyed it into Scotland, Denmark, Norway, and other kingdoms of Europe; while great exertions were used in every county in England. In the space of four years mountains of marble, says the historian, were collected round the spot, with immense heaps of gold and silver, of iron, brass, cement, and every necessary material.

"On the day which was fixed for laying the foundation, a great multitude from the neighbouring districts met at Croyland; earls, barons, knights, with their ladies and families, abbots, monks, nuns, clerks, and persons of all ranks. The abbot Joffred prayed, and, shedding tears of joy, laid the corner stone of the eastern front, to the north; the next stone was laid by Richard de Purlos, a knight who was much attached to the abbey, and on it he laid twenty pounds; then came Geoffrey Reddel, knight, and his wife and sister, with a long train of noblemen and others, who each laid a stone, and gave a handsome donation, either in money, materials, or by finding workmen. The foundation stones of the north wall were laid by two abbots and the monks of the convent; when the priests of three neighbouring parishes advanced, and laid the bases of the three columns of the north wall; the first attended by a hundred and four men of his parish, offering their labour for one day in every month; the second with sixty, and the third with forty-two men, making the same offering, till the work should be completed. The three columns of the south wall were then laid by the priest of Grantham, with two hundred and twenty men, offering ten marks; and by the priest of Hockham with his men, presenting twenty quarters of wheat, and as many of malt; and by a third priest, with eighty-four men, offering six marks, two stone-cutters in their own quarry, and the carriage of the stone to Croyland.

"Joffred, who had addressed each one as he laid the stone, now having admitted them to the fraternity of the abbey, and with the benefits of the indulgence, to the participation also of their joint prayers and good works, invited the vast concourse, which consisted of more than five thousand persons, to dinner. The day was passed in hilarity, when the strangers retired, and the great work began. The public apartments of the monks," concludes the historian, "were soon completed, while the church, rising to the clouds, looked down on the neighbouring forest, inviting the traveller to approach."

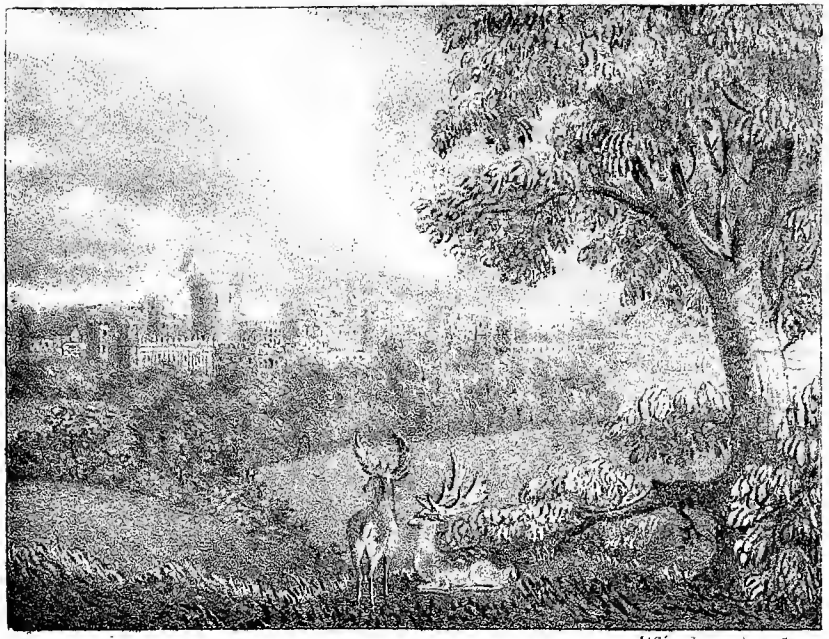
By means like these, as I before observed, those noble structures were raised, which at this time, notwithstanding the great increase of wealth and skill, nations scarcely dare attempt.

LETTER XII.

The succeeding views, previous to our entering on the next branch of the art, viz., colouring, are selected as lessons for the practice of the rules you are already acquainted with, rather than as conveying any new information. I shall therefore be brief in my remarks on the drawing of them.

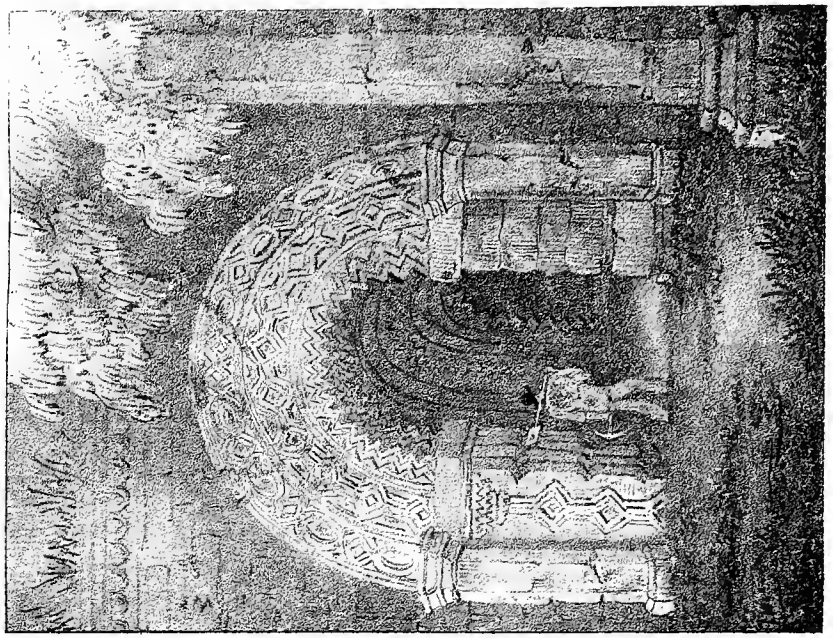
Plate **LXXXII.** is a view of Pennarth Castle, South Wales. This castle stands on the verge of a rocky cliff, overlooking the Bay of Oxwich. On the farther side of this bay is seen the church of Oxwich, rising under the shelter of the bold projection of Oxwich point. The mountain in the distance partly enveloped in clouds, with the rocks and ruin of the castle in the foreground, forms a very picturesque subject. You will find the masses of clouds which float over the mountain most difficult to produce; but by making them of a solid even tint, and taking out the lights on the edges with the India rubber, they will appear with good effect.

Pl. 83



Windsor Castle

Pl. 84

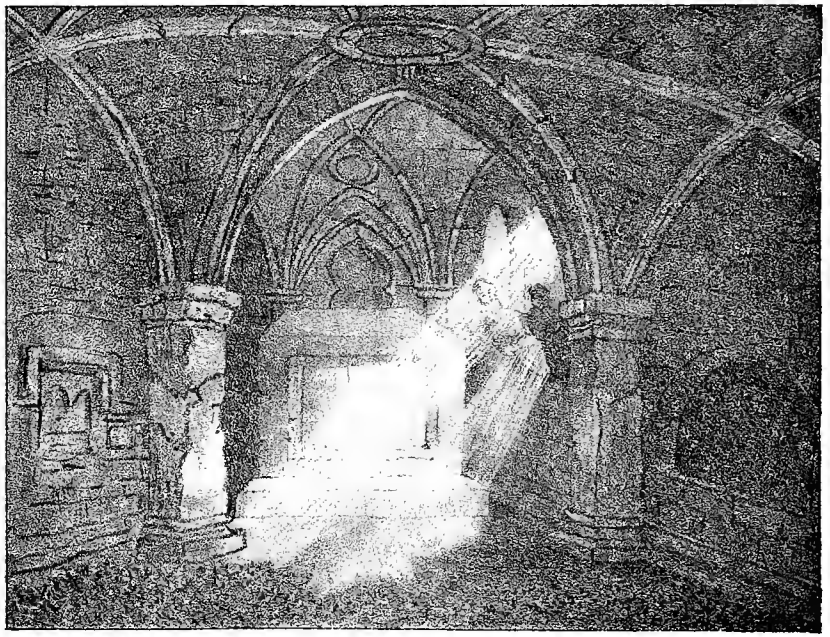


Interior of Newcastle Castle

Pl. 85

Warkworth Hermitage

Pl. 86



Warkworth Hermitage

Plate LXXXIII. is taken from a beautiful drawing of Windsor Castle, as seen from the great park, and is introduced here to accustom your hand to extensive scenery. You must form all the masses of trees faintly, particularly those in the distance; and it will be advisable for you to put the buildings in shadow before you proceed with the landscape around them. The deer in the foreground will require care to sketch their forms gracefully; make the touches on them sharp and spirited, but not clumsy.

Windsor Castle is so well known, and so many descriptions of it have been given, that it is unnecessary to notice its history here. This has been the favourite residence of most of the sovereigns of England since the conquest, who have vied with each other in its enlargement and embellishment; and at the present time it is undergoing great alteration and improvement.

Plate LXXXIV. is an anterior view of the Castle at Newcastle, a very ancient building, erected to protect England from the incursions of the Scots. The drawing before us is part of an arched vault, formerly a chapel, and is introduced here to show the effect of what the Italians call chairo oscuro, which is translated into English by the words clear obscure, though these do not quite convey the meaning.

You observe that the carved work and the zig-zag moulding round the circular arch, and in the parts that recede, are as clearly, but not so strongly marked, as those exposed to the light; this is done by the use of half tints, so that there may appear a shadow within a shade, and this mode of proceeding brings the objects to the eye without letting them come into the light. It was by attending to this part of the art that the Italian masters, Rubens, Titian, Michael Angelo, and others, excelled all that lived before them, and made their beautiful groups of figures take their proper place in their pictures. I shall have to speak on the clear obscure again, when we commence colouring; you will not then be unacquainted with the meaning of the word.

Plates **LXXXV.** and **LXXXVI.** contain views of the exterior and interior of Warkworth Hermitage, which, in addition to their picturesque beauty, are rendered interesting by the melancholy history of the first inhabitant, which Dr. Percy has transmitted to posterity in his beautiful poem of the Hermit of Warkworth; he describes the subject of the plates as follows:

"And now, attended by their host,
The hermitage they view'd,
Deep hewn within a craggy cliff,
And overhung with wood.

And near a flight of stately steps,
All cut with nicest skill,
And piercing through a stony arch,
Ran winding up the hill.

Then scoop'd within the solid rock
Three sacred vaults he shows,
The chief a chapel neatly arch'd,
On branching columns rose.

Up to the altar's ample breadth
Two easy steps ascend,
And near, a glimmering solemn light
Two well-wrought windows lend.

Beside the altar rose a tomb
All in the living stone,
On which a young and beauteous maid
In goodly sculpture shone.

A kneeling angel fairly carved,
Lean'd hovering o'er her breast,
A weeping warrior at her feet,
And near to these her crest."

You will, perhaps, be anxious to know what led the hermit to retire from the world, and bestow such pains in hewing his habitation out of the solid rock: the story, according to Dr. Percy, runs thus:

A chieftain of Northumberland called Sir Bertram, (who afterward became the lonely hermit,) aspires to the hand of the fair daughter of a neighbouring chief. The lady requites his love, but, in the spirit of ancient chivalry, arms him for the field, and bids him prove his valour by his deeds. Sir Bertram fights bravely in the Scottish wars, but is desperately wounded in battle, is borne nearly lifeless from the field, and in a short time conveyed to his mistress's castle. The lady, having heard of the ill that had befallen him, had, previous to his arrival, left her castle to visit him. After a

tedious delay he recovers, and not finding his mistress return, his brother and himself set out in different roads to seek her; he travels, without finding the object of his search, till he is reduced nearly to despair. Sitting, from weariness, under a tree, he is accosted by an aged pilgrim, in the words of the poem, as follows:

" Cheer up, my son, perchance (he said)
Some tidings I may bear,
For oft when human hopes have failed,
Then heavenly comfort's near."

The pilgrim proceeds to inform Sir Bertram that he has lately heard a lady's voice lamenting in a tower near the spot; the knight thanks the pilgrim for his intelligence, and hastens to the tower, where, after watching some hours, he hears the lady's voice; he afterwards sees her through the grating: on the third night, weary with watching, he falls asleep till near the morning:

" When lo, he saw a ladder of ropes
Depending from the wall,
And o'er the moat was newly laid,
A poplar strong and tall.

And soon he saw his love descend,
Wrapp'd in a tartan plaid,
Assisted by a sturdy youth,
In Highland garb then clad."

This apparent faithlessness of the lady rouses the jealousy and rage of Sir Bertram,

who follows them, and hears the lady discoursing familiarly with the youth she had fled with; and after thanking him for coming to her rescue, adds—

"'And ever shall my grateful heart
Thy services repay;'
Sir Bertram could not farther hear,
But cried, 'Vile traitor, stay—

Vile traitor, yield that lady up!'
And quick his sword he drew:
The stranger turned in sullen rage,
And at Sir Bertram flew.

With mortal hate their vigorous arms
Gave many a vengeful blow,
But Bertram's stronger arm prevailed,
And laid the stranger low.

'Die, traitor, die,' a dreadful thrust
Attends each furious word;
Ah, then fair Isabel knew his voice,
And rushed beneath his sword.

'Oh, stop,' she cried, 'oh, stop thy arm,
Thou dost thy brother slay!'
And here the hermit paused and wept.
His tongue no more could say.

At length he cried, 'Go, lovely pair—
How shall I tell the rest—
Ere I could stop my piercing sword,
It fell, and stabb'd her breast.'"

After this tragical event, Sir Bertram

——"Loathed his wretched life,
And long to end it thought,
Till time, and books, and holy men
Had better counsel taught."

With feelings of penitence and devotion, he resolves to retire from the world, and in the words of the poem—

"This sweet sequestered vale I chose,
These rocks and hanging grove;
For oft beside that murmuring stream
My love was wont to rove.

My noble friend approved my choice,
This blest retreat he gave;
And here I carved her beauteous form,
And scooped this hollow cave."

The hermitage is still in good preservation, and the plates give an accurate view of both the exterior and interior; in the latter is seen the carved figure of the lady as described in the poem.

In drawing the first of these interesting views, Plate **LXXXV.**, you must keep the whole of the subject in half tint, except the strong light on the entrance to the hermitage; and let the sky be darker than the half tint on the rock. The shadow of the rock and the hanging foliage must not be so strong as the large tree in the foreground.

Plate **LXXXVI.** will require great nicety in the management of the rays of light that come from the window; they must be left in the first shade, and strengthened

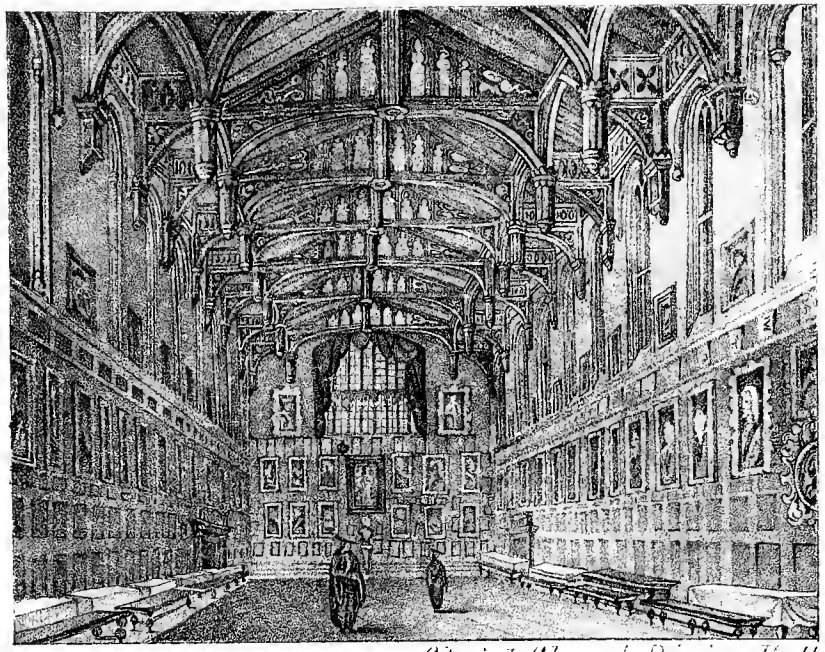
in the part that requires it, as you proceed in the drawing, always observing to leave them lighter than any other part. Keep the groinings of the vault in perspective, and take notice of what I before observed on keeping the parts of the drawing in strong shade clear and distinct. This drawing will make a beautiful subject for India ink, or sepia, when you are able to use them.

Plate LXXXVII. is the interior of the Dining Hall of Christ Church, Oxford. This elegant refectory is 115 feet in length, by 40 in breadth, and 50 in height; the finely carved roof is of Irish oak, and the pendants are richly gilt, which gives the whole a light effect, without detracting from its grandeur. The splendour of this hall is greatly heightened by the numerous portraits of eminent characters which adorn its walls: these not only recall to mind the actions of the illustrious dead, but show also the gradual advancement of portrait painting, from the stiff colourless head of Holbein in the reign of Henry VIII., to the grace and nature of Sir Thomas Lawrence, Owen, and others, of the present day. I have introduced this hall previous to our lessons on tinting, as the interior of buildings is the most difficult subject that can come under your notice. In all cases where you wish to draw the interior of a building, the point of sight is the first thing to be attended to: this you must be careful to make the height of your eye, and it will have a more pleasing effect if you

mark the point of sight nearer the side of the room than the centre, as you will then show one side of the apartment (as in the drawing before us) more correctly than if both sides ran equally to the point of sight. The point of sight in Christ Church Hall is a little below the bust placed in the centre, and you will easily find it by placing your rule at the tops of the windows and the lower part of the room; of course the point where the lines intersect is the point of sight. In this drawing (like the simple drawing of Lollard's Tower which I sent with one of my early letters) all the lines terminate in the point of sight. You well know how to form the windows and every other part, by referring to elevations and streets in perspective, and all that you will then have to attend to is to preserve the keeping, so that the lower end of the hall, by due gradation of tint, may recede from the eye, and be thrown back by strong light and shade on the object in the foreground.

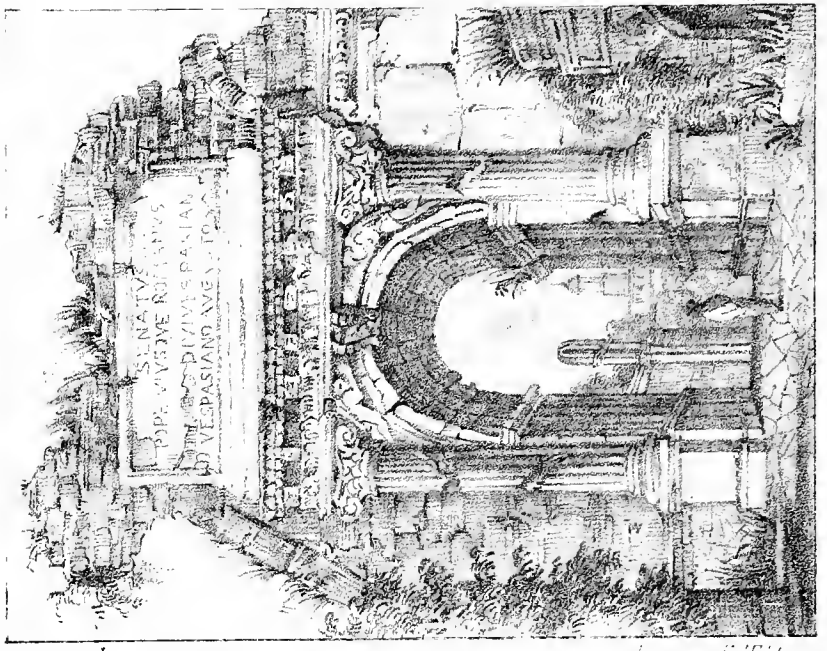
I have hitherto given brief biographical notices of eminent persons connected with the subjects of the drawings, and none will excite greater interest than that of Cardinal Wolsey, the founder of Christ Church. This celebrated character was the son of a butcher in the town of Ipswich, Suffolk. His father, observing in him an uncommon aptness to learn, sent him early to the grammar school; from whence he was removed to Magdalen College, Oxford. Here he made so extraordinary a

Pl. 87



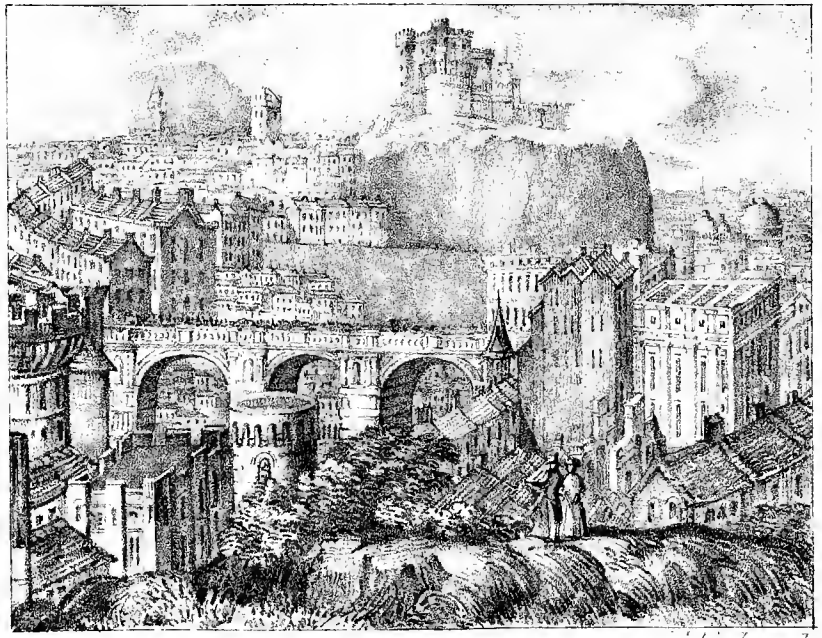
Christ Church Dining Hall

Pl. 88



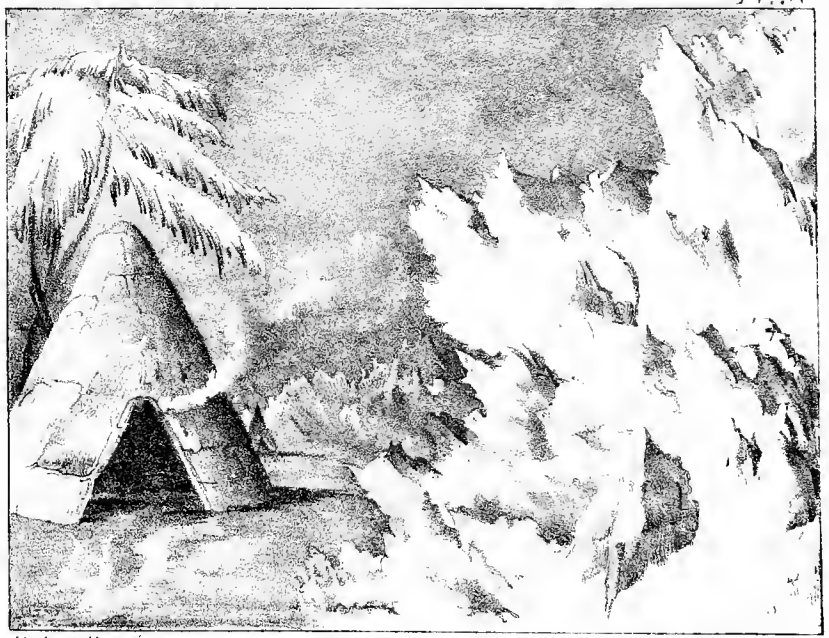
Arch of Titus

Pl. 89



Edinburgh

Pl. 90



Polar Regions

progress that he took the degree of bachelor of arts when he was only fifteen years of age; in consequence of which he was called the boy bachelor. He was then admitted to a fellowship in the same college, and in the end nominated master of Magdalen school, where the sons of the Marquis of Dorset were placed for their education. This circumstance procured him the patronage of the marquis, who presented him with the rectory of Lymington, in Somersetshire, to which he was instituted in 1500, being then in the twenty-ninth year of his age. He was also made bursar of Magdalen College, Oxford. The next situation we find him in is that of chaplain to Dr. Dean, archbishop of Canterbury. Here he grew greatly in favour with the archbishop, and by this means the name of Wolsey was for the first time mentioned at the court of Rome. The pope, at the archbishop's request, granted his chaplain a dispensation to hold two benefices. However, this was the greatest advantage Wolsey reaped from his connexion with Dr. Dean, who died in 1503, so that he was again obliged to look out for another patron. With this view he studiously attached himself to persons in power; and having, during his residence in the west of England, contracted an acquaintance with Sir George Nephant, who was treasurer of Calais, and a great favourite of Henry VII., he was appointed to be his chaplain, and went over to France as one of his family. When Sir John obtained leave to resign, on account of his great age, and returned to England, he recommended

Wolsey in such strong terms to the king, that he put him upon the list of royal chaplains.

Thus Wolsey at last cast anchor in his desired port; and from this period till nearly the close of his life, he pursued an uninterrupted career of successful ambition. In 1509 Henry VII. died, and was succeeded by his son Henry VIII., who, at his accession, was only eighteen years of age. Wolsey effectually succeeded in gaining the favour of the young monarch. In 1515 he was promoted first to the see of Lincoln, and then to the archbishopric of York. And finally, the pope, being desirous of engaging so powerful a minister in the interest of the apostolic see, created him a cardinal, under the title of Cardinal of St. Cecile, beyond the Tiber.

The grandeur which Wolsey assumed upon this new acquisition of dignity is hardly to be paralleled. The splendour of his equipage and costliness of his apparel exceeded all description. But the munificence of his disposition was not merely exercised on objects of an external or temporary nature. He had a considerable ambition to be the patron of learning and learned men. Among other branches of erudition, he founded the first Greek professorship at Oxford: and not thinking that a sufficient mark of his esteem, in the year 1525 he determined to

build a college, as a lasting monument of his zeal and gratitude toward the seminary in which he had received his education. Having obtained the royal assent to commence his projected foundation, the first stone of that magnificent structure, then called Cardinal, but now Christ Church College, Oxford, was laid, with a superscription in honour of the founder; the cardinal at the same time building a grammar school at Ipswich, the place of his nativity, to qualify young scholars for admittance to it.

It appears, however, that he had now passed the zenith of his popularity, and from this period he began to decline. His ambition almost daily led him to some act which rendered him unpopular, and armed against him the strenuous exertions of his enemies to hasten his downfall. In the year 1529 he was arrested by order of the king, at his archiepiscopal seat in the north; and being previously much indisposed, he fell a victim to the disgrace and mortification of his present circumstances. He expired at Leicester Abbey, on his way to London to receive the judgment of the king, on the 29th of November, 1530, and was buried in the middle of one of the abbey chapels.

In prosperity, Wolsey was proud, arrogant, and haughty; in adversity, mean, ab-

ject, and cowardly. His vices were of that cast which most disgrace the sacred character of a prelate. At the same time his virtues were of the public kind; for he greatly promoted and encouraged literature; he patronized and cultivated the polite and useful arts; and he was, in general, a liberal friend to the poor.

Plate **LXXXVIII.** is view of the present appearance of the Arch of Titus at Rome; this is one of the most interesting remains of antiquity to be found in the former capital of the world, and I have introduced it thus late in our series of views, that, in considering its architectural beauties, we might become slightly acquainted with the leading features of Greek and Roman architecture. It is not my intention to go into an historical detail of the causes which led to the formation of the different styles of building, which are now classed under five distinct orders of architecture, the Tuscan, Doric, Ionic, Corinthian, and Composite. The Tuscan order is the most plain and robust in its appearance, and is used for buildings where plainness and strength are required. There are but few remains of buildings executed in this style of architecture; the column, including the base and capital, is about seven diameters high. This order, from its name, is evidently Italian, but is placed first on account of its simplicity. The best modern example of this order, is the plain but noble portico of St. Paul's, Covent Garden.

The Doric order is the next, both in simplicity and strength, and was used in the earliest Grecian buildings. The height of the Doric column is about six diameters; it is more ornamented than the Tuscan, being fluted. The origin of this order is said to be founded on the example of nature, which has given to the height of man six times the length of his foot. The Romans in after ages added another diameter, and it is thus used by modern architects.

The Ionic order approaches a more elegant formation, and its capital is ornamented with volutes. The following account of its origin is given by Vitruvius: "Ion, a Greek prince, building a temple to Diana, and seeking some new member to render it more elegant, had recourse, as before in the Doric order, to the human figure, and gave to this new order a feminine delicacy. Thus he was the first who gave eight diameters to a column, that the aspect might be more pleasing; and that its appearance might be more lofty, he added a base in imitation of a shoe. The volutes, like locks or plaits of hair hanging on each side, he gave to the capital, ornamented with fruits or flowers in festoons; and furrows, or fluting down the column, were wrought, resembling the folds or plaits of a matron's garment."

The Corinthian order is still more ornamented, and one diameter is allowed for the

capital, which gives the column a noble yet delicate grandeur. The same author, who describes the origin of the Ionic, has given us the origin of the Corinthian order, as follows: "A young lady of Corinth fell ill and died. After her interment, her nurse collected together sundry ornaments with which she used to be pleased, and putting them into a basket, placed it near her tomb; and, lest they should be injured by the weather, she covered the basket with a tile. It happened the basket was placed on a root of acanthus, which in spring shot forth its leaves; these, running up the side of the basket, naturally formed a kind of volute in the turn given by the tile to the leaves." Happily Callimachus, a most ingenious sculptor, passing that way, was struck with the beauty, elegance, and novelty of the basket surrounded by acanthus leaves; and, according to this idea or example, he afterward made columns for the Corinthians, ordaining the proportions such as constitute the Corinthian order.

The Composite order is a bold mixture of the Ionic and Corinthian capitals, and owes its origin to the Romans. The best and most perfect antique specimen of this order, is the arch of Titus at Rome, Plate LXXXVIII.; this was erected to the honor of Titus for his overthrow of Jerusalem, which had been predicted by our Saviour. This structure may be regarded not only as a work of art, but also as a standing monument of the truth of the Scriptures. On each side of the arch are

bas-reliefs, showing the golden candlestick and other implements taken from the temple, and carried in procession to grace the triumphs of Titus.

Should you wish to become an adept in architectural drawing, it will be necessary to study some good work on the five orders. Mr. Nicholson has written on the subject with great mathematical precision.*

Plate **LXXXIX.** is a view of the Castle and City of Edinburgh; this is one of the best and most difficult landscapes you will have to copy. You must be careful to keep the distance very light, and let the mountains, &c., mix with the sky: the building in the foreground must be very distinct.

Plate **XC.** is a snow scene: this is more difficult to execute in chalk or pencil, than in colour; but I deemed it proper to send you one specimen, that you may be prepared for this sort of subject. All you have to attend to is a careful preservation of the light on the branches of the trees and on the buildings, as they cannot be taken

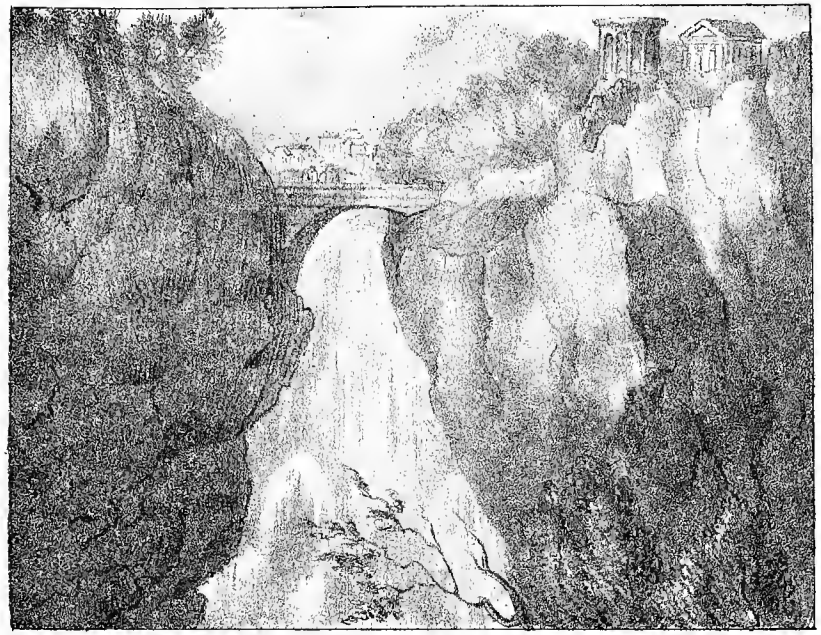
* See Nicholson's Student's Instructor in Drawing and Working the Five Orders of Architecture.

out afterward. You will observe even in this snow scene, that both light and shade grow faint as they recede from the eye.

Plate XCI., the Cascade of Tivoli, is a pleasing subject, which requires no direction. Plate XCIV. is the Castle of Chillon, on the Lake of Geneva. It was in the dungeons of this castle that the three brothers lingered out their miserable existence in captivity, the story of which forms the subject of a beautiful poem by Lord Byron, called the Prisoners of Chillon.

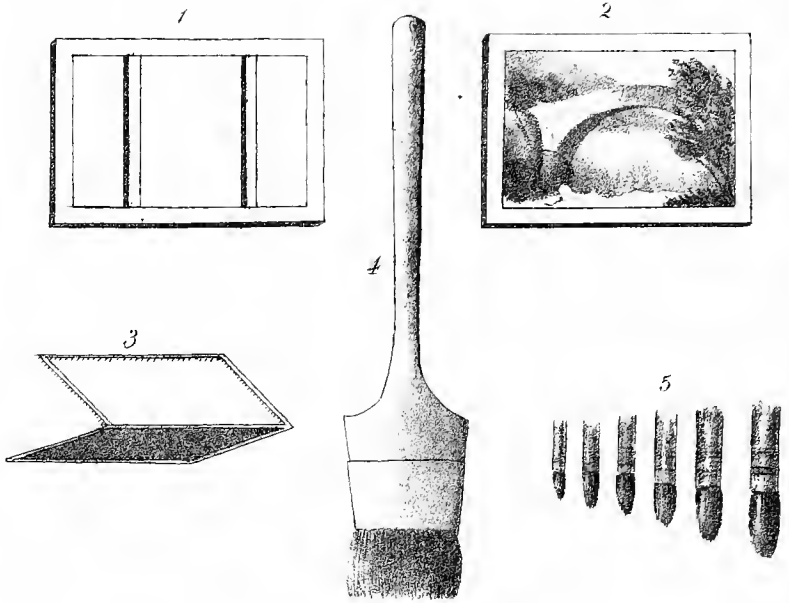
After copying the various examples I have sent, you should be competent to sketch from nature. Begin with simple subjects, such as an old barn or cottage, and if you find yourself at a loss where to commence, turn to the early lessons in this work, and pursue the same means there pointed out. There is now no fear of your making harsh stiff outlines, as your eye is quite familiar with its bad effects in a drawing. You must never lose sight of the perspective lines, taking care not to draw anything but at the proper point of distance; and that the horizontal line is properly placed in your picture. You will perhaps find some difficulty in your first attempts at sketching from nature, in fixing on the size of your drawing, or determining what

Pl. 91

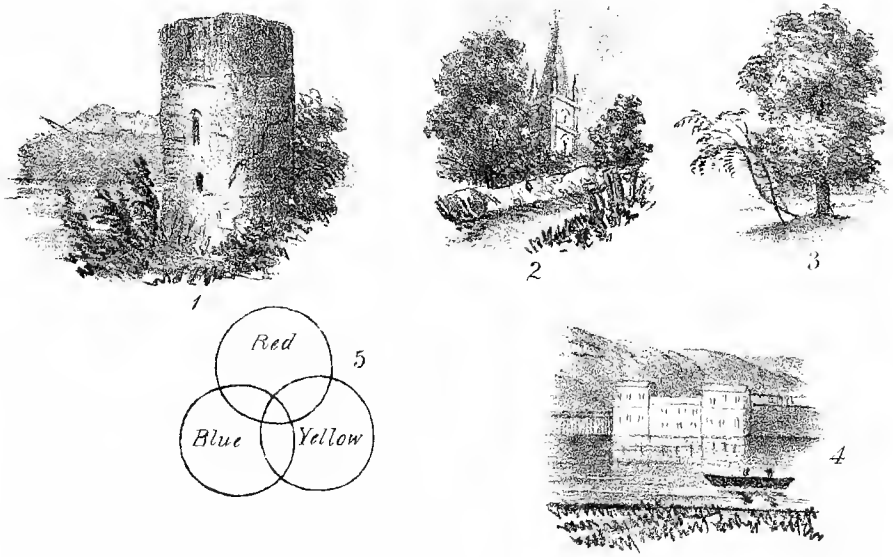


Cascade of Tivoli

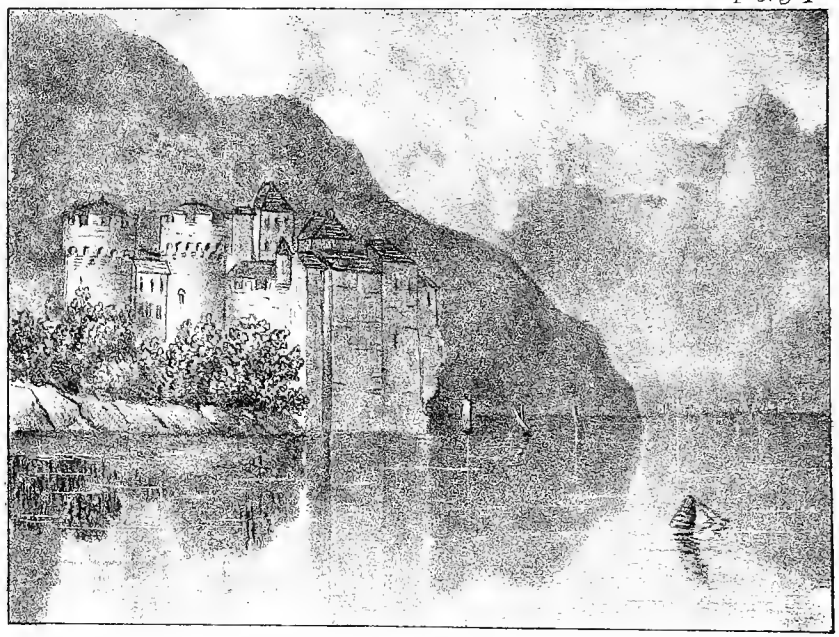
Pl. 92



Pl. 93

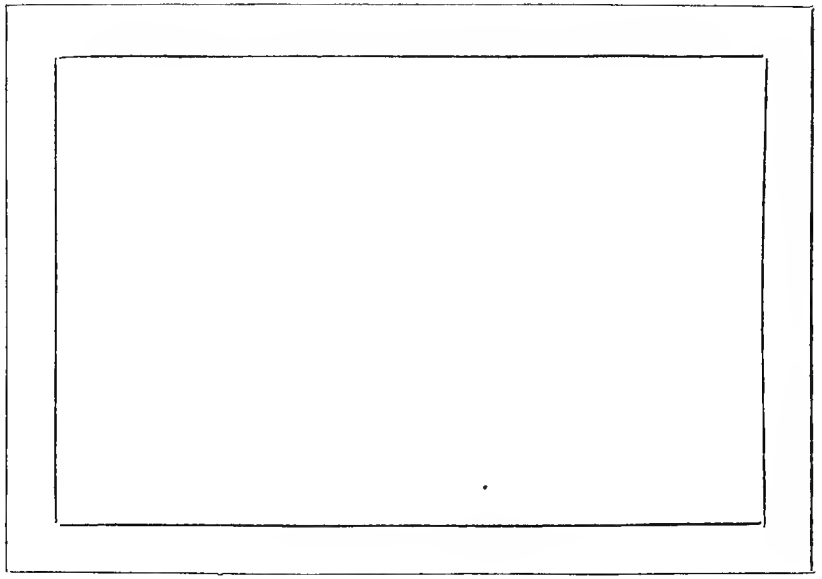


Pl. 94



Castle of Chillon

objects should be taken in, or what omitted. To obviate this, I should recommend you to cut out a square in Bristol board about this size:



it forms the frame of a picture, and, by holding it a proper distance from your eye, you will at once see what object will come into your space, and the boundary lines

will be distinctly marked. You will, of course, find that the nearer you hold the frame to your eye the larger the picture will appear. You can at all times find the true horizon by holding a stick in an horizontal direction before your eyes, and whatever you see above or below the stick is above or below the horizon, as you have been frequently told, that the horizon is always the height of your eye standing in any direction.

I shall now proceed to the use of colours. You will soon discover that the power you have already attained of drawing with correctness and spirit, leaves you little to learn but a judicious mixture of tints, as you already know where to apply them to produce light and shade; your previous drawings having rendered these familiar to you.

INDIA INK, SEPIA, AND COLOURS.

LETTER XIII.

Before you commence tinted drawings, you must be furnished with a drawing board to strain the paper on which you intend to draw; this can easily be procured in most large towns; but as you may have to get one made by a carpenter who has never seen anything of the kind, I have, in No. 1, Plate XCII., made a drawing of the most useful and the easiest to be procured; it may be made of any sort of wood, but mahogany is best, and it is least liable to warp. I should advise, for general use, one about eleven inches by sixteen; this will take half a sheet of demy drawing paper, and will be more convenient than a larger board. You will see by the drawing that it is merely a panel let into a frame and fastened with wedges at the back, as will be seen by No. 2.

No. 3 is another sort of board, which is very convenient when you draw from

nature, as several sheets of paper may be strained at once; the drawing will show you how this is formed; the points may be a quarter of an inch in height. Having procured a board, you must next choose the paper, and for the purpose of colouring, it must not be too smooth; indeed for landscapes it can scarcely be too rough. The paper may be procured of various sizes and qualities at the stationers, but you will for early practice find demy drawing paper quite good enough. You must now proceed to wet your paper with a clean sponge and water, till it will lie flat on the table without curling up, then place it on the board as even as you can, put the board in the frame, and fasten it down by means of the wedges at the back. You must wait till it is quite dry before you attempt to draw on it. At first the paper will appear wrinkled in various parts, but you will find it quite smooth when dry. You will now require camel hair pencils or brushes to work with; these must be chosen with judgment: if you look at Plate XCII., I have drawn brushes of all the sizes you will require; the large flat brush is used for skies and broad tints.

India ink is not used for drawings so much as it was formerly, as a colour called sepia makes much more pleasing drawings, and affords a greater variety of tint. The directions for the use of one are the same as for the other. I have, therefore, only sent you one example in India ink, and the remainder in sepia.

The paper being properly strained, and having provided yourself with a cake of India ink and a set of brushes, or camel hair pencils of different sizes, a white plate and a cup of cold soft water, you may commence the tinted drawing of Marston Cross, Plate XCV. Damp your paper with the largest brush full of water; then dip one of your brushes in water, and let a few drops from it fall upon one side of the plate: here you must rub up your India ink, taking care not to have it too wet. Having so done, take a large brush and dip it into the India ink, and on another part of the plate mix it with water till it becomes sufficiently pale to form the tint No. 1; then with the same brush, beginning in the left hand corner at the top of the drawing, put the whole in this shade, with the exception of the strong light on the broken angles of the cross. You will at first find it difficult to form a broad flat tint, as you will be fearful of using too much colour; but you must always keep the brush full of colour, and never try to make what you have in the brush go over too large a space, but keep the brush quite full, even if you are nearly at the end of the space you wish to cover, otherwise the edge of the tint will dry before you get more in your brush, and the sky will be spoiled with lines running across it: this being a small drawing, will not require the use of the flat sky-brush, No. 6, Plate XCII. Having laid on the first tint, you must mix the tint No. 2, on the plate, trying if it is dark enough on the waste paper on your drawing board; with this tint form the trees, the

windows and doors of the buildings, and the road; in fact, every part that requires a second shade. When this is quite dry, put it in strong shadow with tint No. 3, taking care to let the touches on the trees form the figure you require. You have now the whole of the drawing in light, shade, and middle tints, and you will finish with tint No. 4, working with rather a smaller brush, with which you will form the broken parts of the thatch, the dark parts of trees, rushes, &c., in the foreground, using it exactly as you have been taught to use the dark pencil in our preceding drawing.

If you had not been taught how to make touches on the buildings to show what they are formed with, I should have mentioned it here; but it is impossible for a person who has made so many drawings from good subjects, to require direction on this point. I have before observed, that India ink is not so much used as a colour called sepia, and you will see by the marine view, Plate XCVI., that it is a more clear and transparent tint. I have sent this subject, consisting for the most part of sky and water, for your second drawing, because I am aware that you will find sky most difficult to execute.

After you have drawn the outline of the subject, and sketched lightly the form of

the large clouds that float on the horizon, you must proceed as before to form the first tint. With the large brush begin at the top and go over all that part of the sky that requires a flat tint, then take another brush with a little water only, and wash the edges toward the rolling clouds, till it leaves no colour on the paper; this is called softening, and will prevent the hard wirey appearance which your early attempts at skies will undoubtedly have, unless treated in this way. You will next mix a tint a shade darker than the first; and with this form the clouds, softening them off toward the edge of that part of the sky formed before; this will leave the strong lights at the edges, but with a soft aerial effect, as though the clouds melted into each other; while the sky is drying you can go over the water with the first and second tints; don't touch the sails of the vessels, as the colour would run into and injure the sky. When the tints previously laid on are dry, take a smaller brush and form the mast of the large vessel; put the boats and shipping in the distance in the first and second shades. You may now make a transparent cloud over the flat tints first applied, and the sky is finished: the hulk of the ship, masts, rigging, &c., with the boats in the foreground, must be finished up with darker colour, and the last touches, to give effect, as dark as it can be made.

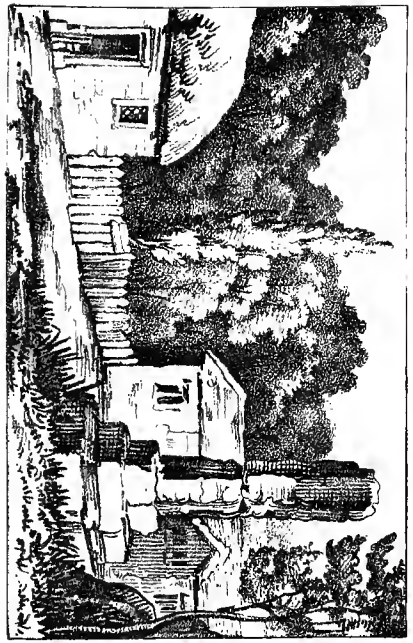
Plate XCVII. is a bridge over the Ouse, a pleasing, easy subject. I have again

begun the sky with a flat tint, which you will find runs all through the drawing, with the exception of the light sparkling touches on the piers ; these must be left white. The trees and distance are formed with the second shade over the first, and the dark parts of the drawing with the third shade over the other two. Take care to keep the water transparent, and let the reflection of the bridge be distinct. The boats and weeds in the foreground must be finished up strongly, and a dark touch or two on the figures on the bridge ; but not so dark as the boats in the foreground, or you will bring them too near, and spoil the keeping of the picture.

The last subject I shall send you in Sepia, is a drawing of Carisbrook Castle, in the Isle of Wight; here the dark sky is intended to throw a general gloom over the whole drawing, with the exception of the strong lights on the building ; the broken stones and weeds in the foreground must be strongly marked, and the penciling on the building attended to. You must be careful in keeping the reflected light on the turrets, as they will lose their rotundity without it.

When you are able to produce copies of the last four plates, which I hope the instructions sent will enable you to do, you will have learned the method of spreading an even tint and finishing the foreground with the darker tints. Having drawn so

Pl.95



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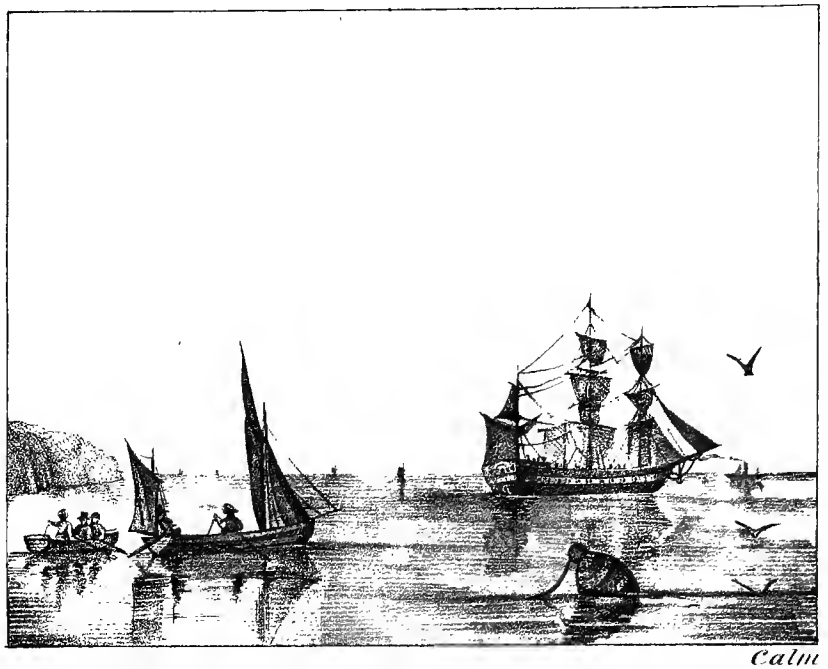
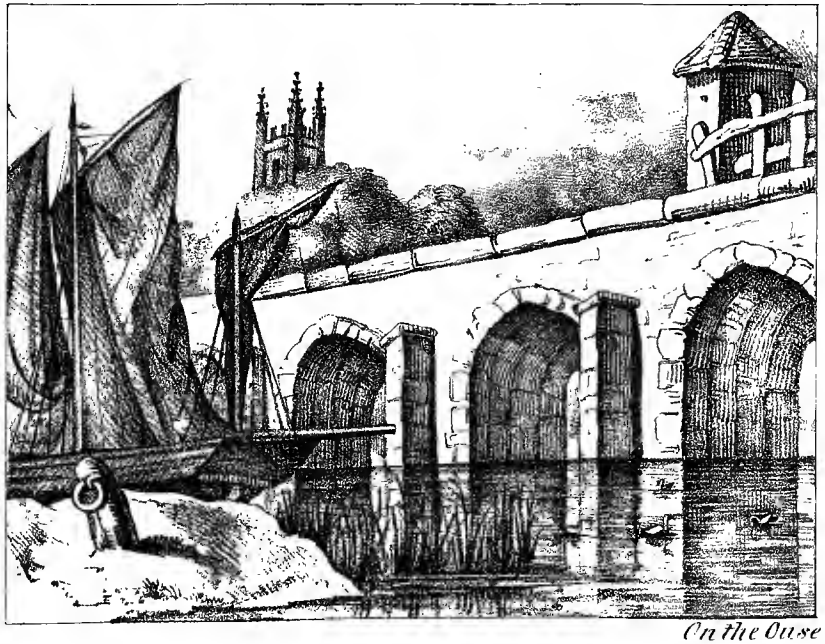


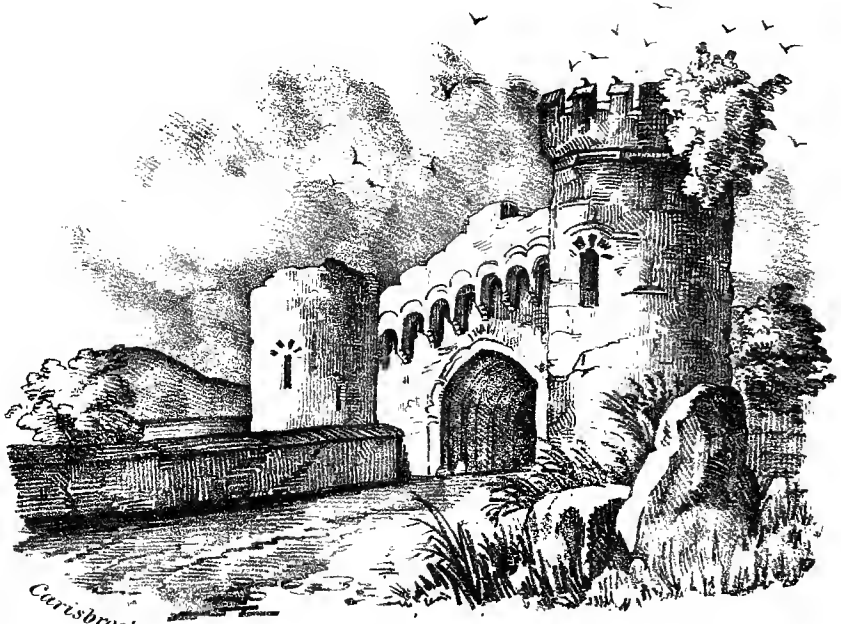
Calm

Pl.97



On the Ouse

Pl.98



Carisbrook Castle

much, and knowing so well the effect of light and shade, I shall leave you to copy any object that presents itself to your notice, either in India ink or Sepia, though in most cases I should decidedly recommend the latter.

Before we enter upon coloured drawings it is necessary to observe, that yellow, blue, and red, are the three primitive colours; and if these could be obtained in perfection, we should be enabled, by combining them, to form every tint that is required. From the three primitive or simple colours are formed four compounds; first, blue and yellow, which produce green; secondly, yellow and red, which form orange; thirdly, red and blue, which form purple; fourthly, the mixture of the three primitive colours forms a gray. It will be obvious, from this short explanation of the theory of colours, that by the mixture of the tints formed by the different compounds, an endless variety of shades may be produced. This accounts for the great number of different colours which may be purchased, many of which are called after the names of the artists who invented them, and are eagerly sought after by persons who are endeavouring to produce brilliant drawings, without a previous knowledge of light and shade. Learners sometimes imagine that they can produce the same effect with artists of reputation, if they procure the same material, without considering that they labour under the want of their judgment, taste, and experience. All persons

who commence colouring may be assured, that a judicious selection of a few colours will aid them more than the possession of all the fanciful tints with which expensive boxes of colours are loaded.

A box, containing the following twelve colours, will produce every tint required in the most finished drawing:

1 Yellow Ochre,	5 Vermillion,	9 Sepia,
2 Gamboge,	6 Lake,	10 Vandyke Brown,
3 Italian Pink,	7 Venetian Red,	11 Indigo,
4 Raw Umber,	8 Burnt Sienna,	12 Prussian Blue.

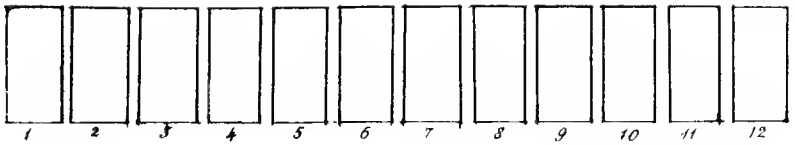
Plate XCIX., No. 1, Yellow ochre is a mineral earth found in many places in England, but nowhere so pure as in the vicinity of Oxford. This colour is used in architectural drawings, corn-fields, and the yellow light of the sky; but is not much used in trees or herbage, as it is not sufficiently bright, and is too opaque.—2. Gamboge is a gum brought from the East Indies, and is the yellow most commonly used for trees, grass, &c. A lump of this colour bought at the druggist's, is quite as good as any that can be procured from the colourmen, and much cheaper.—3. Italian pink is a bright yellow, which is now preferred to gamboge for trees, &c., as it is not so apt to clog in using as gamboge, and is therefore of great use to beginners.—4. Raw

umber is an ochrous earth, and is a useful colour for many purposes, when mixed with others, as will be shown when we treat of the different tints.—5. Vermillion is a most brilliant colour; but as it is compounded of sulphur and quicksilver, it is under some circumstances liable to change. In general it is very useful, particularly for flesh tints, draperies, &c.; but it must be used sparingly and with judgment.—6. Lake. This beautiful colour is not only used for bright glowing tints, but mixed with other colours, when it forms a fine purple gray.—7. Venetian red is a native red ochre. This colour will mix easily with almost any other, and is therefore greatly superior to Indian or light red; its great use is in the formation of neutral tints, (which we shall notice in their proper place,) likewise tiling, road, distant horizons, &c.—8. Burnt Sienna is a calcined earth brought from Italy, and is a very rich colour useful for bright glowing tints on the foreground or buildings; it mixes freely with Indigo, and forms a rich green of various tints.—9. Sepia. The use of this colour has been shown unmixed, but it is likewise a valuable colour to mix with others, as it can be used of any depth of shade on the outlines of buildings, sharp touches on trees, figures, &c.—10. Vandyke brown is more opaque and of a ruddy hue, and is used for shadow to the burnt sienna on roads, buildings, figures, &c.—11. Indigo is a dark blue extracted from a plant which grows in the East and West Indies. This colour is particularly useful in the formation of tints, and is likewise a good colour

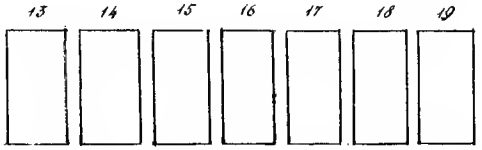
for skies.—**12.** Prussian blue is a clear bright colour, useful for skies and water; in fact in all cases where blue is required.

I have now enumerated all the colours requisite for a learner; but as I am on this subject, I will add a few others which you may afterward find useful, and with the names and qualities of which it is proper that you should be acquainted.

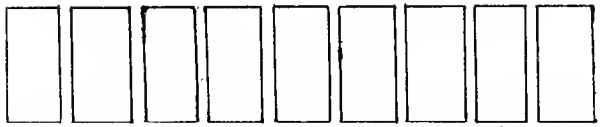
No. 13, Plate XCIX. Ultramarine is the finest and most beautiful blue that can be produced, and is a preparation of calcined lapis lazuli. This colour is too expensive to be introduced into a box of colours for a learner, as a very small cake amounts to a guinea; nor is this much to be regretted, as it is very difficult to use, and is not easily levigated on the palette. It is chiefly used by miniature and enamel painters, and is to them a most invaluable colour, as it will stand well, retaining its brilliancy for centuries.—**14.** Carmine is a very bright rose colour, more brilliant than lake: this colour is expensive, and is chiefly used in fruit and flower pieces.—**15.** Gallstone is a bright yellow, in my opinion not much superior to gamboge, but more expensive. The great disadvantage of this colour is its liability to fade; it is very transparent, and is sometimes used to lay over greens, which, having too cold a tone of colour, require warmth.—**16.** Yellow lake is expensive and not durable;



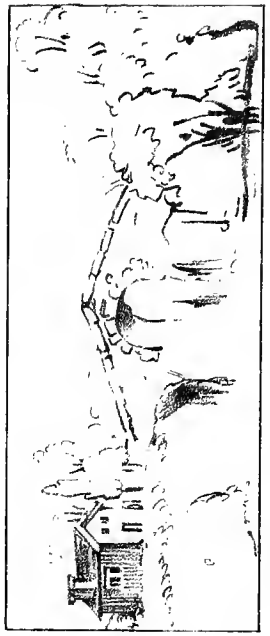
Requisite Colors.

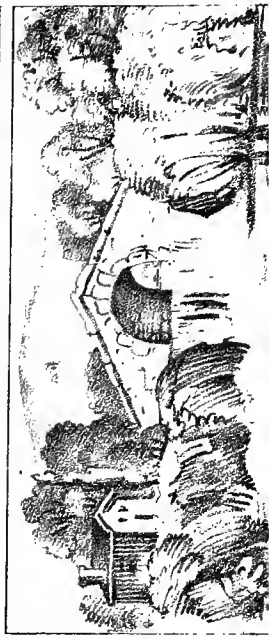


Extra

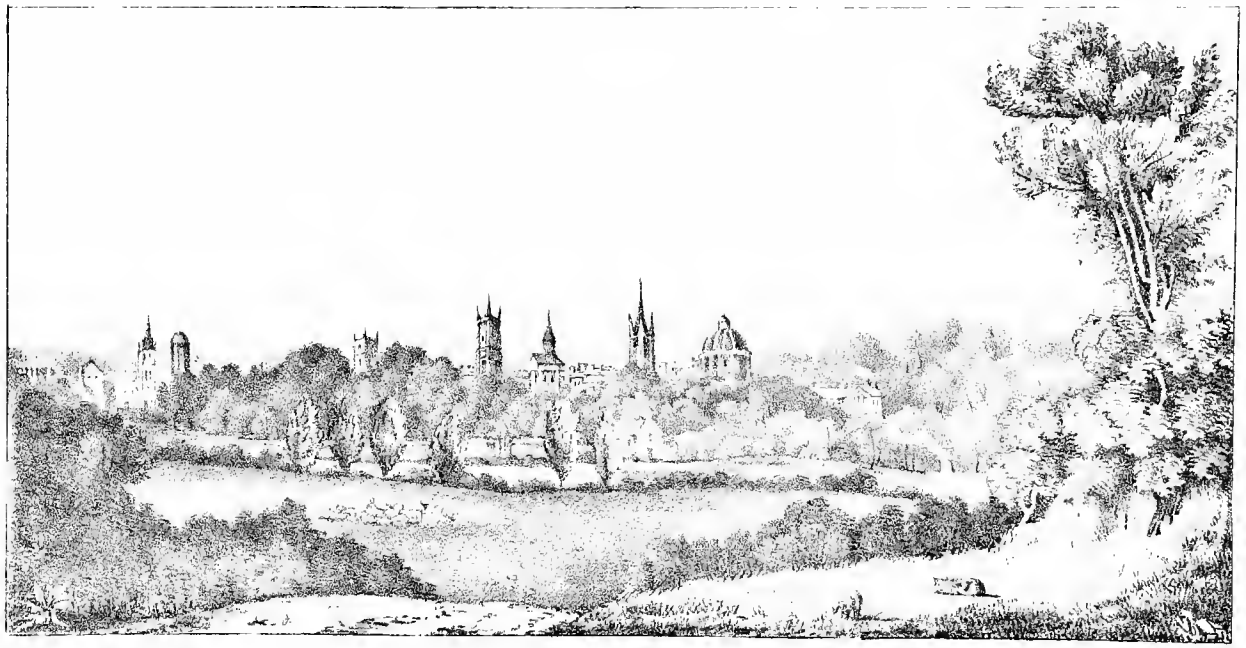


Tints





Oxford.



it flies in a short time after it is used.—17. Verditer is a good blue for some purposes, but too heavy and opaque for water colours; it is a mineral colour produced from copper.—18. King's yellow is a useful opaque colour; it is a pure orpiment, or arsenic coloured with sulphur, and must therefore be used with care by those who put their brush in their mouths.—19. Indian red is nearly the colour of Venetian red; but not so generally useful, as its weight causes it to sink in water, and renders the tints formed with it muddy.

A volume might be filled with the names and uses of all the combinations of colour with which the colour-shops abound; but as it is not my intention to introduce to your notice anything not generally useful, I shall now proceed to show you only some of the tints which a combination of the before-mentioned twelve colours will produce.

No. 1, is what is called a neutral tint. Most of the old masters put in the whole of the light and shade of their pictures with this tint, and afterward applied colours. I do not see the necessity for this myself, as you will find in our next lesson, and merely mention the subject here as the practice was formerly very general. Neutral tint may be formed of Venetian red and Indigo mixed together; as in this case they

become a gray.—No. 2, is a gray tint nearly like the former in appearance and use; it is composed of equal quantities of lake, indigo, and raw umber. These three colours, judiciously mixed according to the tone of colour required, are useful for distant trees and buildings, particularly if the horizon is warm. This tint may be made in every possible variety for clouds, distant hills, trees, &c.; multiplied examples would be useless, as your own judgment, when you apply the tint, will best inform you if it harmonizes with the other part of the drawing.—No. 3, is a mixture of Prussian blue with a little lake: the clear azure sky is formed of this colour.—No. 4, is a tint for distant trees, made with indigo and a small proportion of raw umber.—No. 5, is a tint composed of burnt sienna and indigo, used as a shade for warm trees and herbage in foregrounds.—No. 6, is formed of lake and raw umber, and is used for the bright parts of roads, foliage, &c., in the foreground.—No. 7, is a mixture of yellow ochre and lake with a little neutral tint: this is useful for buildings in a strong light.—No. 8, is a tint made of Italian pink and Prussian blue; this is the brightest green that can be formed: in the absence of Italian pink, gamboge will answer nearly the same purpose.—No. 9, is composed of gamboge, indigo, and a little Venetian red: this is a good shade tint for No. 8; and, by a judicious mixture of the three colours, will form a variety of tint for almost all kinds of foliage.

I shall not now send you any more examples of the effect of the various combinations of colours, as we shall have to remark farther on the subject when we apply them to drawings. I must here observe, that when speaking of cold colours I mean those that appear gray, and when speaking of warm colours, those that are yellow. Thus I should call indigo a cold colour, and burnt sienna a warm one. In No. 5, Plate XCIII, I have sent a diagram for you to colour, which will show you the three simple colours, blue, red, and yellow; and the three compounds, green, purple, and orange; the mixture of the three simple colours producing gray is seen in the centre.

We will now proceed to make our first coloured drawing, Plate C., which is a view of Langollen Bridge, North Wales. I have sent you three drawings of this subject, that you may see the progressive effect of the colouring. Having, as in the Sepia drawing, provided yourself with clean soft water and a white plate,* you must on the rim of it, at some distance from each other, rub some indigo, Prussian blue, Venetian red, yellow ochre, lake, raw umber, and burnt sienna. With these colours you will form all the tints required in the drawing before us. In this drawing,

* A common white plate is better than any other kind of palette for water colours, as the colours can be rubbed on the rim without injuring the tints formed in the plate.

and indeed in most others, it is advisable to commence with the sky, as that is the most delicate tint, and almost any colour will show clear upon it; whereas, if left till the drawing is nearly finished, as is the practice with some artists, the colours from the trees and buildings would, without great care, mix with the sky tints, and spoil them. The azure of this sky is formed of tint No. 4, which you will see is Prussian blue and lake; this you will apply in the same way you did the first tint in the Sepia drawings, taking care to keep the edges of the clouds by softening the blue tint with a brush dipped in water; the brush must not be wet, but just damp enough to absorb the colour. You must next take a little of No. 2, the neutral tint, and, beginning from the trees, colour the cloud, taking care to soften that off as you did the blue, so that they appear both to melt into a scarcely visible tint in the white that forms the light of the cloud. With the same tint you may colour the distant mountain, or if you vary the tint at all, add a little more lake. Having finished the sky you may give a slight tint of yellow ochre over the other parts of the drawing with the exception of the water, which you will now colour on the dark parts of the surface with a light tint of indigo and lake, so expressed that it may appear to reflect the mountain: then with the neutral tint form the dark parts of the waterfall. The bridge is coloured with a tint of lake and raw umber, leaving the stone round the arch light: the distant trees are formed with tint No. 4; and the first shade of those near

the house, gamboge and Prussian blue. The bank in the foreground is a light tint of burnt sienna.

You have now coloured the whole of the drawing with the primary tints; we will therefore proceed to put it in shade, which you will see done in No. 2. The distant trees are shaded with the tint used in forming them; the touches on the distance are made with a little lake and indigo, the dark side of the house is a mixture of umber, lake, and indigo, the umber preponderating; the shadow under the arch is of this colour, as well as the touches on the bank. The shade on the trees near the house is a tint formed with burnt sienna and indigo, tint 5.

The finished drawing is seen in No. 3. Here the last touches are given to the bridge with sepia; the outline is made distinct and marked dark in places exactly as you gave effect in pencil. With this colour mixed with raw umber and indigo, you form the dark rushes and weeds in the foreground; the dark touches on the door and windows of the house are made with neutral tint; and with the same colour you can finish the trunk of the trees: you can heighten the finish on the foliage of the trees by touching them in dots with the brush full of the neutral tint: the drawing will then be completed.

As I am aware of your finding great difficulty in spreading broad flat tints, and in blending one tint with another, I have sent Plate CI., a marine view. You will of course sketch the outline lightly with your black lead pencil, and I should advise you to give a slight wash of yellow ochre over the whole of the drawing: this will be best done with the large flat brush; take care to have it full of colour, and that the brush move quickly along the picture, that the tint may not get dry at the edge: this slight tint of yellow ochre destroys the strong white of the paper, and gives warmth and harmony to all the tints laid over it. As in our last subject, you should begin with the sky; this tint is formed with indigo and lake; use the largest of the round brushes, and go over the paper so quickly as to put the whole of the tint required at once, leaving the form of the clouds at the right hand. You will observe, by looking at the copy, that as you approach the horizon, the sky changes from a blue to a crimson tint, and that again blends into a yellow on the horizon: to produce this effect, you have only to dip the brush in the lake, which should be worked on the plate ready, instead of the first tint; and as it gets nearer the horizon, still for a little distance continue the pure lake wash, then meet this with the yellow ochre, but take care that one tint is so blended with the other that no join may be perceptible; this you will find much easier to perform than to describe: the effect is always beautiful; and you will continually have to wash one tint into

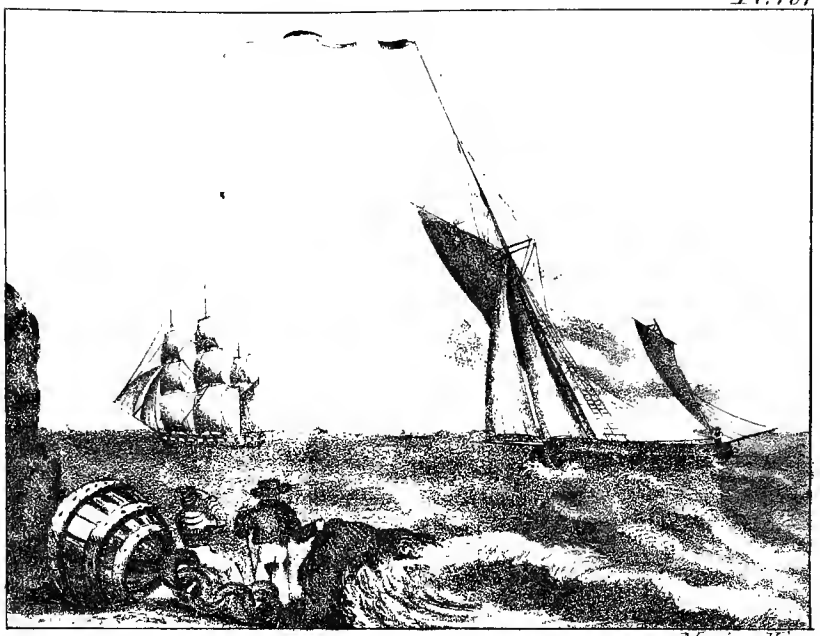
another in this way in every drawing that comes before you. The dark cloud is formed of tint 1; take care to soften the edges, so that the light may be left. I need not tell you that, in forming the clouds, you will of course leave the space for the sail of the vessel. When the sky and clouds are quite dry, a tint of yellow ochre and lake may be washed carefully in the light parts of the clouds, to give it the brilliant tone which it would receive from the sun below the horizon. We now come to the water: this must in some measure partake of the colour of the sky; the extreme distance must be gray, blended with touches of yellow and lake; as it approaches nearer it is made darker with lake and indigo, and still nearer it becomes green; by the mixture of raw umber with the indigo, the breakers in the foreground assume a lighter tint. The distant vessels are either left white, or else slightly touched with neutral tint; the large vessel must be coloured with burnt sienna, and touched up with Vandyke brown. The men in the foreground are touched with bright colours, to throw the vessels in neutral tint to a greater distance, because colours are more vivid the nearer they approach the eye: you will see the use of the large cloud, the rock, &c., when I write on effects produced by contrast and harmony.

Plate CII. is a general view of Oxford; here you must be careful in drawing the form of the buildings, after which wash the whole over with a light tint of yellow

ochre, as in the last drawing. The sky is a bright tint of Prussian blue and lake. The clouds are indigo and lake, with a little Venetian red. The horizon is a bright tint of ochre and lake. The distant hills are tint No. 2, indigo, lake and raw sienna. The buildings must be all left light, and the shade given with neutral tint. The more distant trees are lake and Prussian blue, with a little Italian pink. The first tint of the middle ground is Prussian blue and gamboge. The trees are tinted with indigo and burnt sienna, shaded with the same, and the dark touches made with a strong neutral tint. The trees in the foreground are tinted with indigo and burnt sienna, shadowed with the same, and finished up with sepia or Vandyke brown: the trunks of the trees are the latter colour, with touches of gray. The road is Venetian red and burnt sienna. The river is tinted with a slight wash of Prussian blue, and shaded with neutral tint.

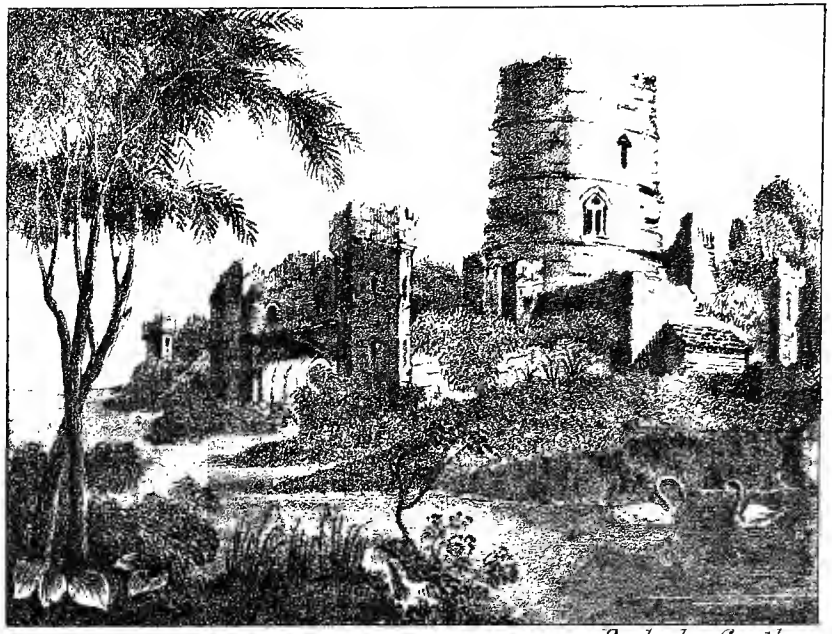
Plate CIII. is a view of Pembroke Castle: this drawing is sent to show the opposition of light and shade in cold and warm tints. You will observe in nature that all shadows are gray, and this will be more apparent on an object in a bright sunlight. This effect I have endeavoured to produce in the drawing before us; the strong light comes upon the round tower and the angles of the building, while the great mass is in shade; this does not prevent every part of the building from being

Pl. 101



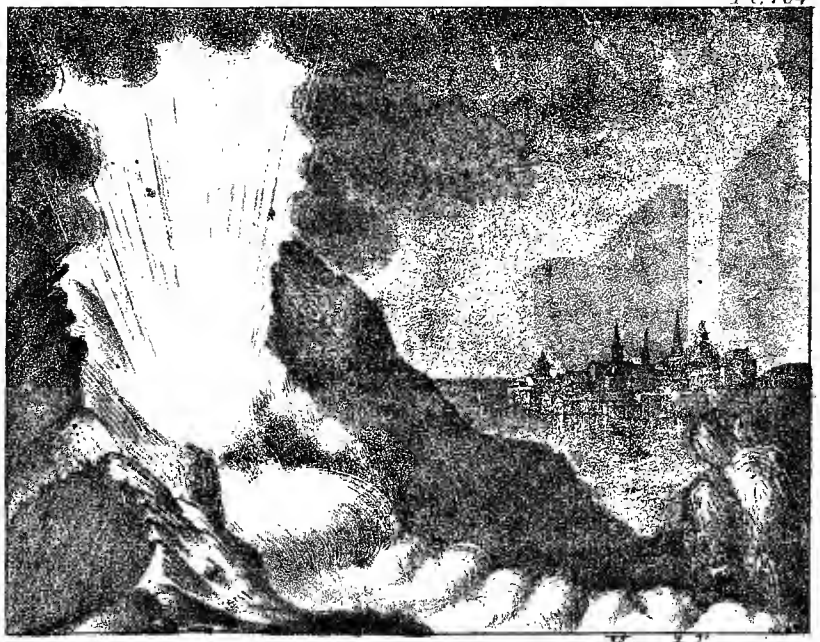
Marine View

Pl. 103



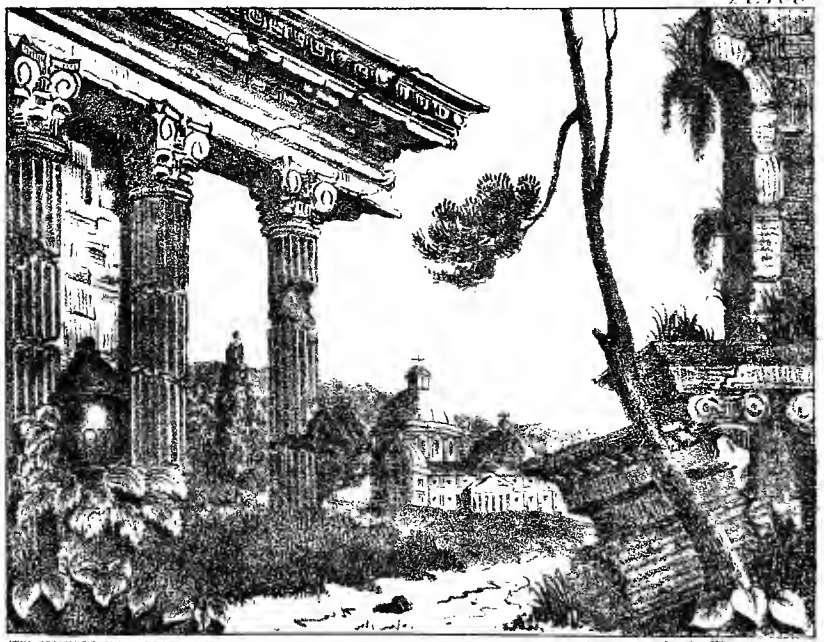
Pembroke Castle.

Pl. 104



Mount Vesuvius

Pl. 105



LITH. OF LEWIS & BROWN 57 JOHN ST. N.Y.

Imperial Palace

distinctly seen, and the variety of tint is as much or more shown than in the broad lights. This effect is given by blending the tints together, and afterwards giving a general wash of tint 2, over the whole.

Plate CIV. is a view of an eruption of Mount Vesuvius, and is sent to give you an idea of what is called contrast in painting, both in colour and form; and which I shall again refer to in my concluding remarks. The gray of the sky is produced by a strong neutral tint, which becomes red as it approaches the flames. The horizon must be much lighter than the upper part of the sky. The sea is likewise neutral tint blended toward the foreground with Venetian red, to give the lurid reflection of the flames. This is the only drawing in which I have mixed India ink and colour; indeed it is only in dark subjects that it can be of use, as in others the black is too strong, and does not harmonize with other colours. The rolling clouds of smoke are formed with India ink, one shade over the other, till the depth of colour is obtained; the ruddy tinge is produced by going over the whole with Venetian red. I now come to the flame bursting from the volcano, the brightest part of which is quite white, the next tinge is bright yellow, and the whole heightened with sharp spirited touches of vermillion. The bright fiery pieces of pumice stone which fall

into the sea and all around, are taken out of the dark of the sky by wetting the part you wish to take out with the point of the brush, and, while damp, rubbing the colour off with India rubber; these spots are afterwards touched with vermillion and king's yellow, which are both opaque colours, and will cover any tint they are placed on. The foreground and the burning lava are produced with the same colours as the smoke and flame of the volcano.

Plate CV. is a view of the ruins of the palace of the Cæsars at Rome. This drawing is supposed to be made at sunset amid the glowing tints of an Italian sky; here all is warm and brilliant. The wash first laid over the whole may be rather stronger than in the other drawings, so much so that it will give a tone to the clear Prussian blue with which you will commence the sky; soften this till you come to the middle of the picture, and then change it for a slight tinge of Venetian red, which you will soften into the bright yellow of the horizon; the distant hills are tinted with indigo and lake, with yellow at the edges. When the sky and distance are quite dry, tint the dome and that side of St. Peter's Church which is in shade with tint 2, rather stronger than the distant hill; and with the same tint touch the windows and the architectural ornaments of the building. The green eminence in the centre of

the picture is touched with Italian pink and indigo mixed with Venetian red. The road is first tinted with Venetian red and heightened with burnt sienna. The stones and breaks in the road are formed with touches of Vandyke brown. The remains of a portico supported by Corinthian columns, are tinted with a variety of warm colours, which are lowered to the proper tone by a wash of gray. The architectural ornaments and capitals of columns are touched with sepia. The ruin on the opposite side is tinted and shaded with Vandyke brown, and the bending trunk of the tree is first formed with neutral tint, the light side touched with ochre and burnt sienna, and the whole heightened with Vandyke brown.

I have in the last six subjects endeavoured to give you an idea of the colours used in producing them; but in painting it is impossible to give verbal directions for every change of tint. Sound judgment guided by taste, joined to diligent practice and observation, will enable you in a short time to produce pictures very superior to the subjects sent you to copy; all that I or any one else can do, is to put you in the right method, and the rest depends on yourself. I am aware that there are works where a greater number of tints are described, and their application to various purposes pointed out; but this, in my opinion, rather fetters the learner than assists him, as he supposes none but those particular tints will give a proper effect; when, if left to

produce the tint by the knowledge he has obtained that all colours come from the three primitives and their compounds, he will naturally ask himself if, at a loss for a tint, to what class does it belong? is it of red, blue, or yellow? His subjects will answer, and by practice he will be enabled to produce it.

LETTER XIV.

As soon as you are able to copy the drawings already sent, I would have you begin copying from nature in colours. Take your sketch-book with you wherever you go, and after you have made the outline, write down on the separate parts the colours as they appear to you. Supposing you had sketched a detached old building, you should mark the tiles thus: if old and broken—"old—dark red, mixed with green." Go on to the front, mark that in the same way, and when you return home with the subject fresh in your mind, endeavour to produce a drawing from your sketch. A short time

will give great facility to you in this method of sketching, with this advantage, that you will be in the habit of combining colours, and indeed, forming the whole subject in your mind before you put it on paper.

In your early sketches from nature it will be necessary that you make a judicious selection of subjects: for example, it would be a waste of time to think of producing a pleasing picture from a regular modern house, built with bricks without architectural ornament. You would find even an old mile-stone, with its variety of tint from being exposed to the weather, a much more pleasing subject. I have, in a former letter, pointed out what subjects are called picturesque, and no others will make pleasing pictures. I would advise you to begin by making small drawings, which are much easier than large ones; nor will you spend so much time over a drawing as to weary you, or render it tedious before it is completed.

I shall conclude my instructions by explaining the meaning of many of the terms used by artists when speaking or writing on pictures. That which is most frequent is effect: by this word is understood the general arrangement of the whole picture; for instance, two persons may make a drawing of the same subject, one shall make an accurate drawing, colour it true to nature, and yet, by making choice of the time

of the day when the building is not in strong light and shade, or by allowing some unsightly object to be as prominent, or more so than the other parts of the picture, though it may be praised for its accuracy, it cannot be said to be painted with effect. On the contrary, the artist whose mind forms the picture before his hand produces it, will be equally correct in the detail of the principal object; but will take care so to dispose of the light and shade, (even if the light is not favourable at the time he is drawing it,) that anything that would take away from that object should be screened from observation, either by the introduction of figures, or by any other means that will not only produce an accurate drawing, but one that a good judge would pronounce done with effect.

Effect is produced by contrast and harmony. The word contrast almost explains itself in painting as in other things; it means opposition or difference to that which it is placed near; and thus we have contrast of light and shade, form, colours, &c.; an angle is contrasted by a circle, blue is a contrast to yellow, &c. Harmony in pictures means a union or agreement of light and shade, form or colour. As contrast and harmony are of such great consequence in the production of effect, I will enter more fully on their use and application.

If you refer to No. 1, Plate XCIII., I have there drawn the outline of a round tower: this is an upright figure, and would be stiff and formal in itself; but it is rendered picturesque by being contrasted with the irregular outline of the distant hills, and these are again contrasted by the horizontal line which forms the water at their base.

Almost every drawing that you have executed has been formed on this principle—this is the use of the wavy line of the trunk of the tree in the foreground of Plate CV., the ruins of Cæsar's Palace at Rome. Here the upright Corinthian columns were parallel to the architecture of St. Peter's Church, and were only opposed by the faint outline of the distant hill and the broken columns on the ground. This would have made a picture without the introduction of the tree; but a constant recurrence of so many straight lines would have been offensive to the eye of the judicious observer, and, to give a pleasing effect, the tree is added. Heavy forms are contrasted by light ones, and for that reason I have let a single branch with a few leaves contrast the mass of building opposed to it.

In Fig. 2, Plate XCIII., I have contrasted the spire of the church with the curved lines of the clouds, and with the foliage on the sloping bank. These are again con-

trasted both in form and colour, and the effect of distance is given by the broken rails in the foreground.

In Fig. 3, I have contrasted the heavy trunk of the elm with a young ash, and thus strong effect is given to both. You are quite aware of the effect of light and shade, which would generally be too violently contrasted were it not for the intervention of the middle tints, which soften them both. Strong light is always introduced with most effect when it is contrasted with a subdued tone of colour over the rest of the picture. This is seen in the drawing of Croyland Abbey, Plate LXXXI.; here the light falls on the elegant Gothic tracery of the early English doorway, indeed on the whole of the rich front: this is strongly contrasted by the dark heavy wall near it, and by the tone of the rest of the building; and the form of the tower is contrasted by the oblique clouds. I have now, I hope, given you a clear idea of the contrast of form and substance: every tint you make in colouring is intended to contrast another. You will conclude that warm colours are opposed to cold, and cold to warm.

Harmony is opposed to contrast, and means a perfect agreement in form, light and shade, colour, &c., in every part of the picture. I hope I have hitherto sent you no

drawing in which contrast has alone been consulted without harmony, and you will therefore turn to Plate XCIII., Fig. 4: here you see perfect harmony of lines—each has its brother, nothing is broken or abrupt, and in consequence all is tame and without effect. You will observe what I meant when speaking of contrast on Plate CV., the palace of the Cæsars; here the architecture of St. Peter's harmonized with the column of the palace; and though there was contrast in the broken ruins strewed on the ground, yet the parallel lines preponderated and called for the introduction of the tree. Thus it is with colours; if you turn to Plate CII., view of Oxford, a general harmony of colours, (green of various tints) pervades the whole; but effect is given by the warm tone of the road in the foreground, the gray on the water, and the purple in the distant trees and hills: these are again contrasted by the warmth of the horizon; and the horizontal lines of the clouds, which harmonize with the line of buildings, are broken by the large cloud from the top. I think I have now sufficiently explained how useful both harmony and contrast are in producing effect. Among the best of the old school of drawing-masters, who entered with enthusiasm into everything connected with the arts, and certainly soared far beyond most of the landscape painters in water colours of his day, was Mr. Edward Dayer, who was draughtsman to the Duke of York. In a volume of his works, published after his death some years ago, are some slight directions for drawing in water colours; and though they

are on the whole not sufficiently comprehensive, yet, as he possessed a highly cultivated mind and thorough knowledge of the theory and practice of the subject on which he wrote, the following extracts cannot fail to be highly useful:

"In studying from nature, always begin with single objects, as they will not only be easier to get the forms of, but from giving, in general, a sufficient quantity of light and shadow, will form a whole with less judgment, and therefore be more likely to ensure success. This will be the only method of calling forth ideas; for, should the student copy till doomsday, it will not teach him to think, which is the end of the art; indeed much of his success will depend upon the clearness of his conception, not only on the picture as a whole, but on each particular part." As single objects, or not more than two or three in a picture, will be found the easiest to begin with from nature, they will also admit of being more exquisitely finished, which is not the case in a picture containing a great many parts, where an attention to the whole supersedes every other consideration, or, as it is technically said, to relieve every thing you relieve nothing. As, therefore, single objects require more detailing, they will also be likely to induce a habit of care in the future operations of the art. In drawing from nature, care must be taken not to get too near an object, as, by having a short point of sight, it will be made to appear under so great a point of distance as

to look quite distorted; this disagreeable effect will be avoided by observing (unless prevented by circumstances) never to be nearer the building than twice its elevation or length, which will bring the object within an angle of forty-five degrees; this rule also holds good with respect to looking at pictures, as it is impossible to see the whole at a less distance than twice its longest side. As that may be considered as the focal point, it will at once account for small pictures requiring more finish than large ones, as the eye at the time it takes in the whole is capable of distinguishing the most minute parts. "In looking at pictures, the spectator should observe two things; first, to place them on the plane of the horizon; and secondly, not to go nearer than the above focal point." The remarks on light and shade are particularly beautiful, and will supply any deficiency of information in what I have written on this subject: "As much of the success of the picture depends on the judgment used in arranging the masses of shade, great care should be taken to keep them broad and simple, otherwise it will be in vain to expect what the painter calls a good whole; that is, such a union of light with light, and shadow with shadow, as to excite a pleasing sensation to the eye. When the natural as well as their projected shadows are laid in, the next step will be uniting them together so as to form them into masses: to this end the interposition of artificial or accidental shadows will be necessary, (such as those thrown from the clouds,) which, by being judiciously used, may

be made so to combine the different parts of the picture together, as to produce broad masses, and which, by being laid in soft, may be easily altered even into light in the working up. Should the shadows not appear agreeable, one great advantage may also be obtained by bringing the dark part of the clouds against the dark part of the landscape, which will considerably increase their breadth, and the lights may be made to assist in the same way: it is a common error among landscape painters to introduce their skies without any relation to the masses; yet it contributes more to the breadth of a picture than any other part; for should the objects give a sufficiency of light and shade, the sky may be kept down: or should a farther quantity of dark or light be required, it may be increased by clouds. By attention to this practice, a breadth will be certain, and at all times it will ensure a mellow picture; besides this, a strength of tone will be acquired without hardness, which must ever attend dark shades and bright lights, coming in contact with each other. Nothing can give a greater air of poverty to a picture than too much light; on the contrary, shadow will give dignity, and make the light, if sparingly used, appear with more vivacity. Of this many of the poets, but Thomson in particular, seems to have been so well aware, that his best descriptions are full of shade.

——————'At every step
Solemn and slow the shadows blacker fall,
And all is awful list'ning gloom around.

Majestic wood of ev'ry vig'rous green,
Stage above stage, high waving o'er the hills,
Or to the fair horizon wide diffused
A boundless deep immensity of shade.'

"From these observations it must be sufficiently evident that a quantity of shade is necessary, yet exactly what quantity is difficult to determine; some painters allowing one-third, some considerably more; the nature of the subject will best decide the inquiry. If the scene be beautiful, everything should tend to excite sensations of pleasure, therefore the light should be broad and vivid, as light is life in its most animated state. On the contrary, should the subject be of the more noble cast, and require treating with dignity, a greater quantity of darkness and obscurity is necessary.

"In disposing the picture with masses of light and shade, care should be taken not to scatter them or to make them too numerous. The general rule is, not to exceed three masses of light, and to keep all of them subordinate to the first grand one. As every picture should have a principal feature, every art should be used to conduct the eye to it; this is generally done by bringing the greatest power of light on it, or at least in that part, so that it may be distinctly seen at the first glance. This fea-

ture should invariably occupy the centre of the picture, and every means should be used to prevent inferior lights from distracting the attention; and on no account should straggling lights be introduced into the remote corners of the picture. At the point where the eye concentrates itself, and which in perspective is called the point of sight, there the object will be most distinctly seen, which is the reason why the lights at the extremities of a picture should not, by their brightness, attract the sight, and thereby destroy the repose of the whole."

I am quite sure that the preceding extracts will be highly acceptable to you; and as you have frequently heard the word *taste* mentioned, I will endeavour to point out what it means in painting. In pictures, and indeed everything else connected with the refinements of life, taste is nothing more than being able to bring our acquired knowledge with sound judgment to bear upon the object immediately before us. That person will show the most taste in his performance, who weighs well in his mind everything that will conduce to the beauty of his picture, before he commences drawing the subject at all. I have before observed that truth is not taste. I showed how two persons may represent the same object with equal truth, and yet one shall produce a picture with greater effect than the other: it is the power of combining knowledge of light and shade, contrast and harmony, which enabled one to excel the

other; and he showed his taste by applying all his acquired knowledge to the subject. I recollect going with two artists to see the mass of stones called Stonehenge, of which I sent you a sketch in one of the early lessons. When we first came in sight of them I had a feeling of disappointment, for I had pictured such gigantic masses in my own mind, that when the reality was before me, contrasted with the immense plain on which they stood, they, to my imagination, shrunk into littleness. My object in visiting this relic of antiquity was, to ascertain, if possible, the original form of the building, of which the stones formed a part; and while I was thus employed my two companions were busy in making drawings from the stones at different points of view. The result of their labours was so dissimilar, as well as their explanations of the principle on which they acted, that it gave a better practical illustration of what is called taste, than any other subject I can call to mind at the present time.

Mr. A. took his view from a great distance, in order to get in the whole of the stones, and likewise a great part of the surrounding country. All was sketched and coloured with great truth; the day was fine, the sky cloudless, and he had thus represented it in his drawing; from the great distance at which he had taken the drawing, and the gentle ascent of the ground beyond the stones, the top of the largest was very little above the horizon; there was no more shadow introduced than the

objects themselves gave; and on the whole it was a tame spiritless picture, with nothing but its accuracy to recommend it.

Mr. C., on the contrary, had approached so near the stones, that the masses appeared gigantic; he had drawn a very low horizon, which gave great height to the object, and had thrown a strong light on the mass in the centre, keeping all the rest in middle tint, in order to contrast the square blocks of stone: he had made a dark gray rolling cloud rising behind them, which gave value to his strong light; his masses of shadow were grand and imposing; and near one of the largest stones he had drawn an old shepherd, whose venerable form and white smock frock made him appear like the spirit of one of the Druid priests, who had come to visit the ruins of former grandeur. No contrast could be greater than the two pictures, and no person would have hesitated a moment in valuing one at twenty times the price of the other. What was the cause of this disparity? simply, that one had only the mechanical power of representing faithfully forms as they appeared to his sight, whereas the other, from a thorough knowledge of effect, and from calling to mind the antiquity and grandeur of the ruins he was then viewing, had in his mind's eye formed the picture of which the object before him was but the body, but to which his taste and judgment added soul, if such an expression may be applied to pictures.

I have now given you all the instruction that writing will convey, and I hope all that is necessary to facilitate your progress in drawing and colouring. When you have made yourself perfectly conversant with the rules laid down in these letters, you will soon aim at higher attainments; and your mind will be directed to those writers and painters who have reached the height of their profession. All that any drawing-master can pretend to do is, to teach you the mechanical part of the art, and endeavour at the same time gradually to develop the principles on which the art is founded: but it depends on yourself to call those principles into action by a constant exertion both of the mind and hand. It may be that, at a future time, I shall send you a supplement to the present work, containing some of the best specimens of ancient and modern masters, as well as more extended instruction, in drawing and colouring the human figure, and in the higher department of historical painting—these would be as useless to the student who has to conquer the difficulties incidental to the acquirement of knowledge in the first stage of the art, as it would be for a person to attend lectures on rhetoric or poetry, who had just commenced learning the English grammar.

FLOWER PAINTING.

The following directions on painting Flowers are by James Andrews, from whose designs the drawings on this subject are taken. These directions are concise, because the lessons are intended for the instruction of those who have already become acquainted with the art of drawing in its various branches, and therefore need nothing on that head, and moreover, because, to use Mr. Andrew's expression, it being "my professed intention to convey instruction by example rather than by written rules, I purposely avoid minute details which are more likely to confuse than to assist the pupil."

Too much stress cannot be laid on the necessity of first acquiring the power of correctly defining the outlines. Do not, therefore, begin with colours till you can draw these with accuracy and facility. The others should be made as fine and light as possible, for which F and H pencils are best. Use the India rubber very sparingly; it disturbs the surface of the paper, and prevents the colour lying smoothly and evenly. To assist the student, I have in every case given two copies of the subject, the first in its outline state, and the other as finished. I have also added specimens of the tints most commonly used. Lay down the shadows with the neutral tint or India ink; the front part of the leaves should first be covered over with flat tint (Plate I., Fig. 6.) Take care that the colours are very evenly mixed; and in laying them down, keep the brush full, so as to produce an easy flow. Apparent greasiness in the paper may be remedied by touching the point of the brush with prepared ox-gall. The best varnish for leaves or parts of flowers is a strong clear solution of gum arabic in water; any tint of purple may be produced by mixing blue and carmine; greens, (except emerald) by blue and gamboge; browns by black lake, or Venetian red and gamboge; grays, by black and blue. For roses or very bright carmine tints, add a little spirit of sal-ammoniac.

With these few hints and a careful and persevering study of the lessons, the pupil will be sufficiently advanced to commence the more difficult tasks of forming groups and copying from nature.

Plate 1.

N°1 Carmine	N°2. D° pale for Pink flowers.	N°3. Cobalt Blue	N°4. D° paler for Light Blue flowers	N° 5. Prussian Blue	N° 6. Prussian Blue & Gamboge for Green.
N° 7 as N°6 with water & a little Gamboge for undergreens	N° 8 Indigo Blue	N°9. Carmine & Cobalt for dark Purple	N°10. as N°9 with more Carmine	N°11. Cobalt Blue & Carmine for Lilac.	N°12. Chrome, 1st wash for bright yellow.
N°13 Gamboge.	N°14 Scarlet.	N°15. Indian yellow	N°16. Lamp Black.	N°17 Venitian Red.	N°18. Lamp Black, Venitian Red & Gamboge for Browns.

Plate 3.

Plate 4.

Plate 6.

Plate 5.

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Plate 7.

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